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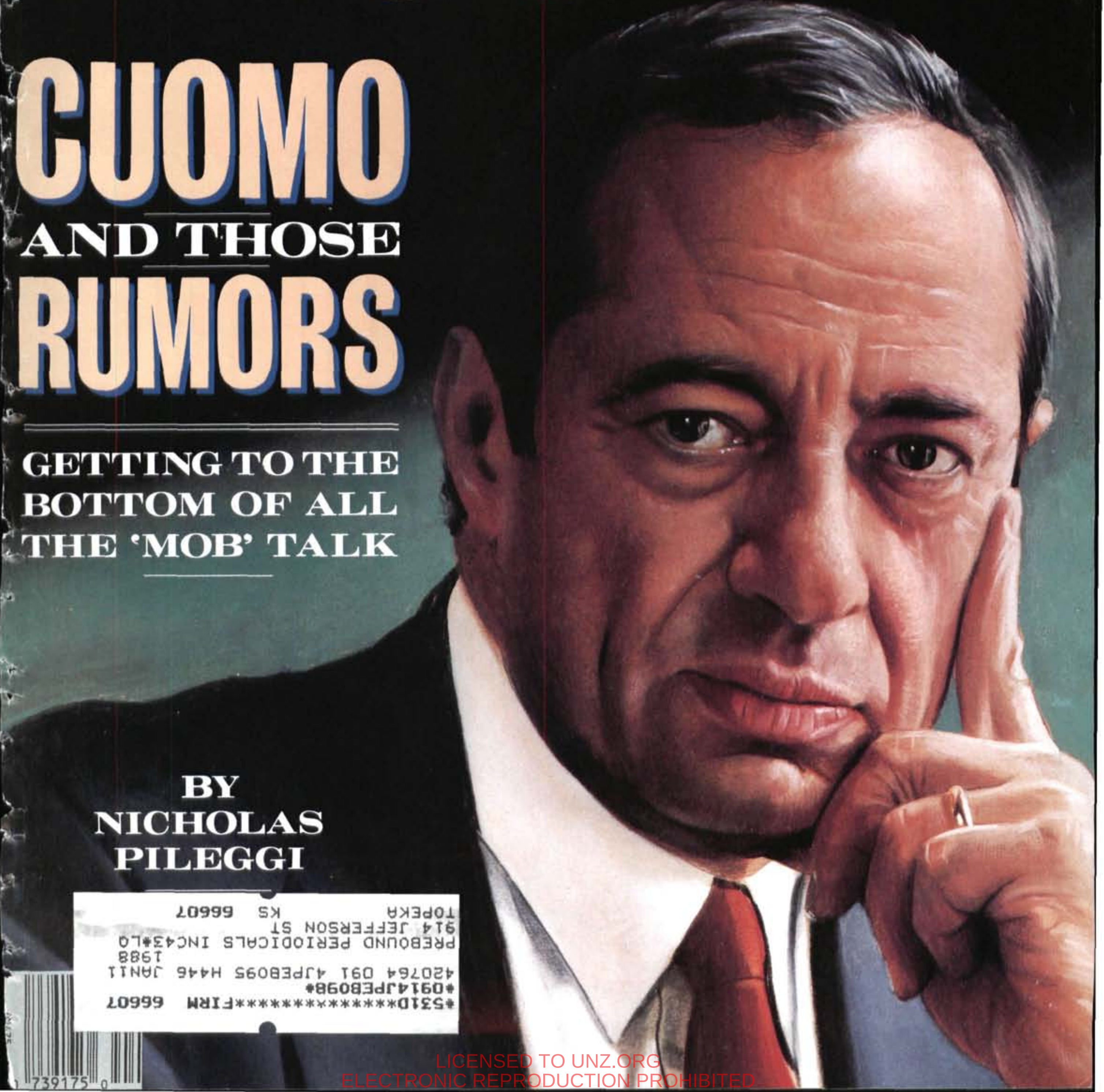

CUOMO AND THOSE RUMORS

GETTING TO THE BOTTOM OF ALL THE 'MOB' TALK

BY
NICHOLAS
PILEGGI

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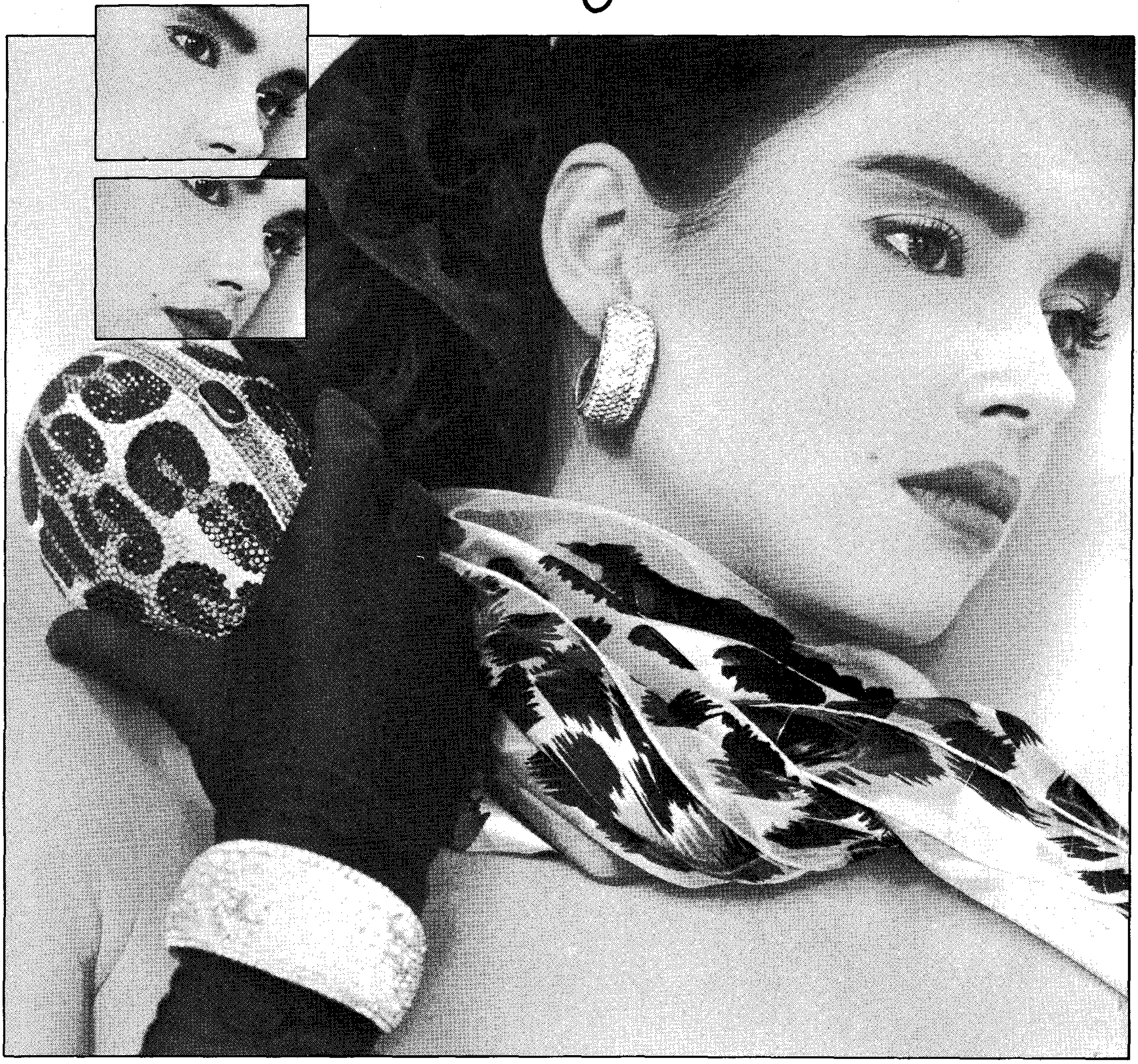

It's the pick of the glitter as night life takes its direction from wild life. Shown: Geoffrey Beene 47" square leopard spotted silk scarf with silver threads, $160. Patrick Cosgrove long black nylon/spandex stretch gloves with buttons, $45. Judith Lieber leopard spotted eggshape minaudière with jet black glass and rhinestones, $2935. Deanna Hamro rhinestone hoop earrings, $135. Matching cuff, $220. Debra Moises black faille ruffle hairpiece on a barrette, $98.

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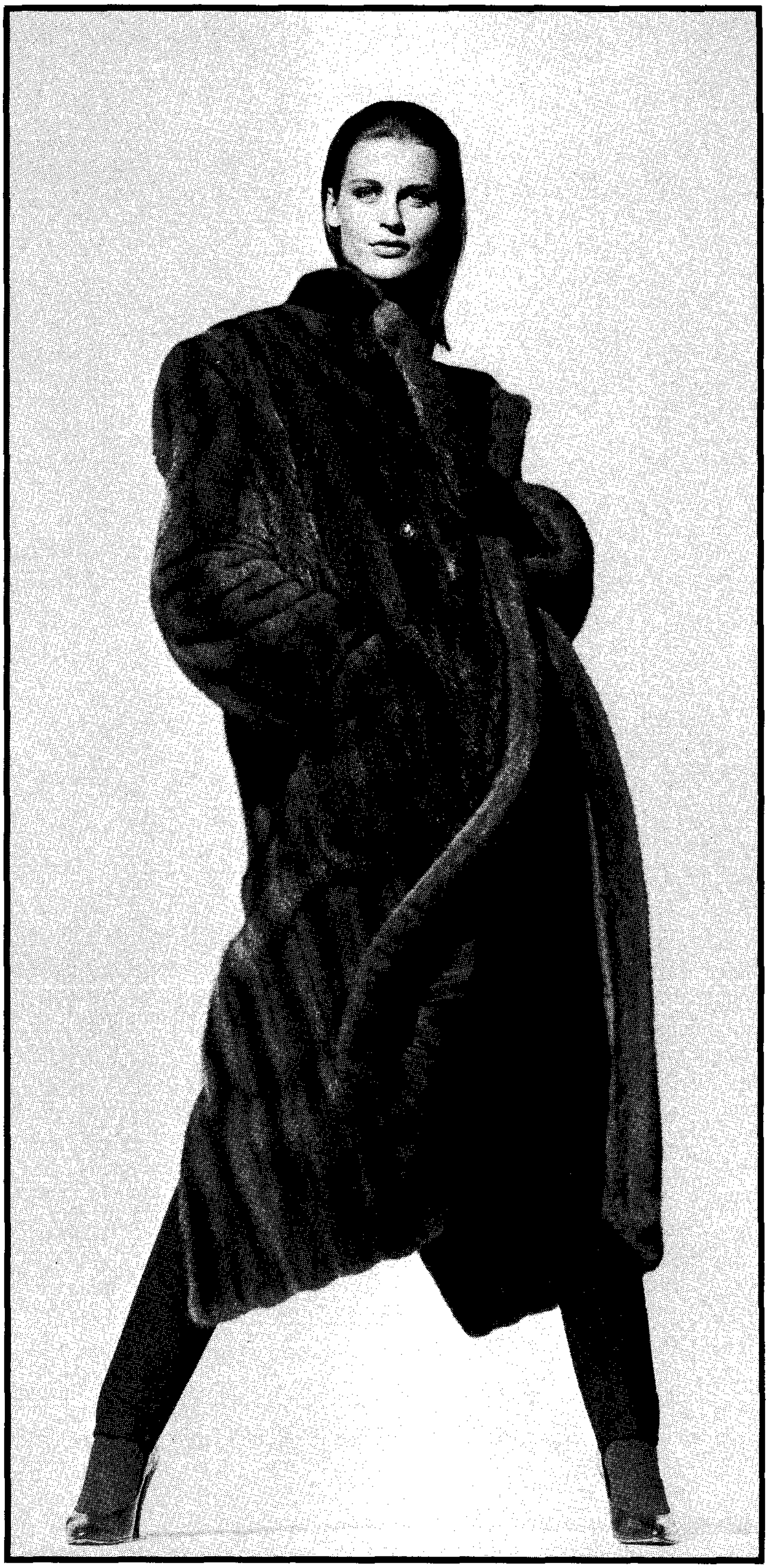

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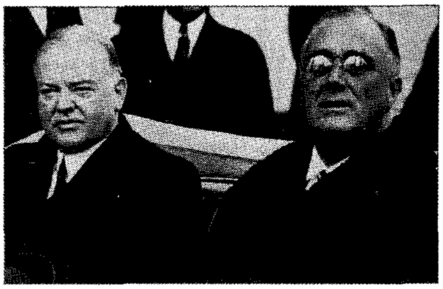

CRASH! cried one tabloid; PANIC! echoed another. Wall Street was off on the most incredible week in its history. Sickening plunge was followed by giddy recovery as prices gyrated more wildly than ever before. Who or what was to blame for Wall Street's binge? What did it portend for the economy, the politics of 1988, and the lives of the yuppoids who had been living as if there were no tomorrow—or yesterday? *New York*'s Joe Klein, John Crudele, and John Taylor ventured into the belly of the beast for a special report.

44 Cuomo and Those Rumors

BY NICHOLAS PILEGGI

When Mario Cuomo said he wasn't running for president in 1988, some people thought that he had something to hide. The rumors about "mob" skeletons in Cuomo's family closet are everywhere. But as Nicholas Pileggi discovered, many of these stories are just gossip.

52 The Algonquin Faces Life

BY MICHAEL STONE

The editor of *The New Yorker* doesn't eat lunch there anymore, but that's not the only change at the Algonquin Hotel. In June, the home of the Round Table was sold for $29 million to a Japanese conglomerate, which may change the turn-of-the-century landmark. For now, the rooms remain small, and the brass bells on the tables in the lobby are still used to beckon waiters for a drink. A look at a proud past and an uncertain future.

66 Fashion: The Surreal Thing

BY WENDY GOODMAN

This season, witty and playful accessories—earrings shaped like hands, a top with sleeves that double as gloves—worn with bold and beautiful evening clothes, demand to be looked at twice.

26 Mr. Peepers in Paris

In the City of Light, Mr. Peepers saw the hottest decorator, the hottest designer (on video), the hottest boîte, and the bird market.

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Cover: Illustration by Alan Reingold.

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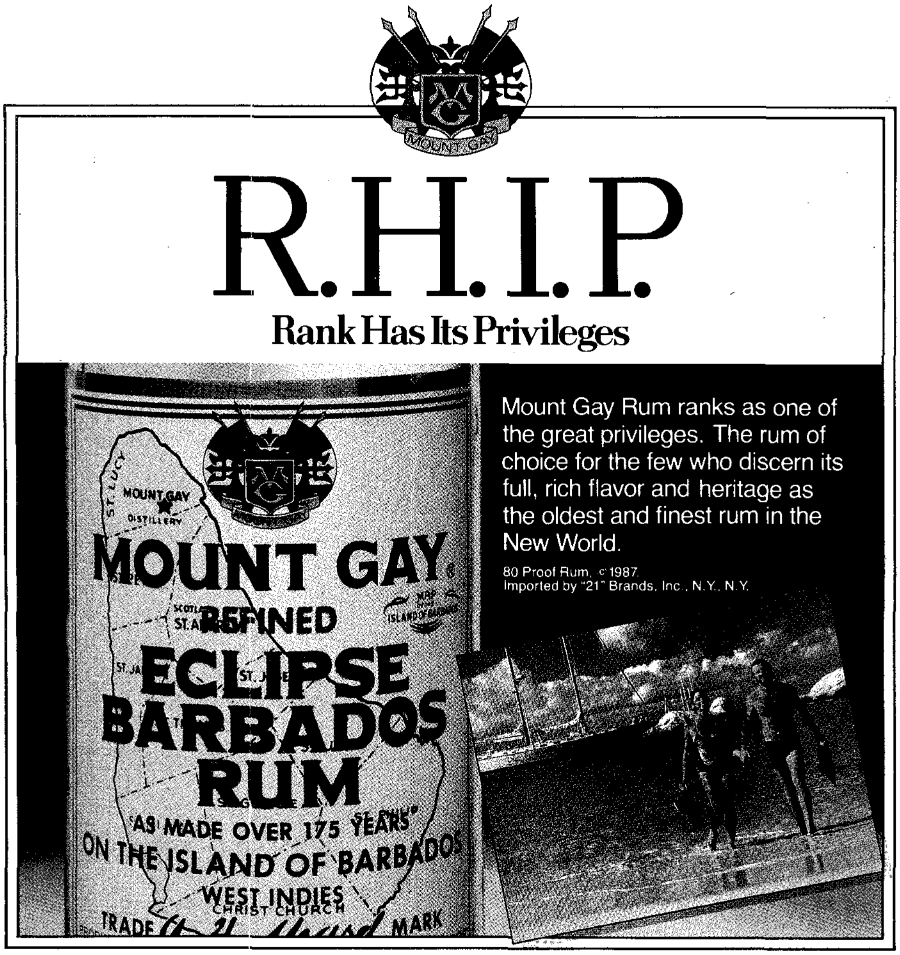
Photograph: right, Lynn Goldsmith / LGI.



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Andy Warhol, Untitled from the portfolio Marilyn, 1967. Serigraph, printed in color. The Museum of Modern Art.

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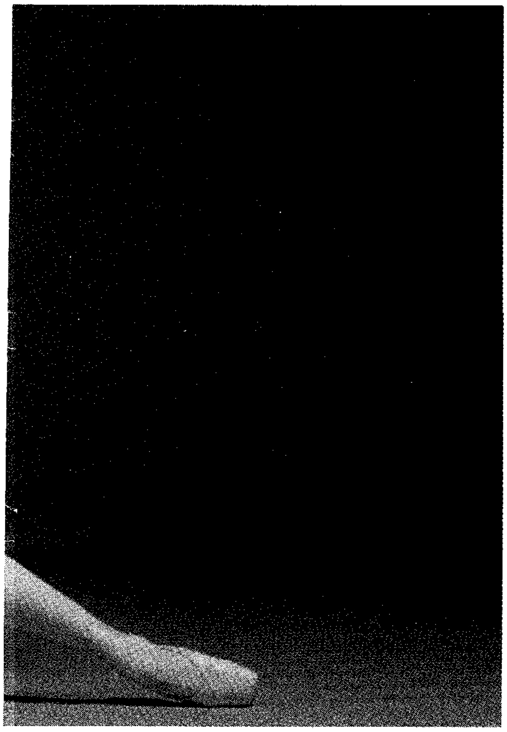

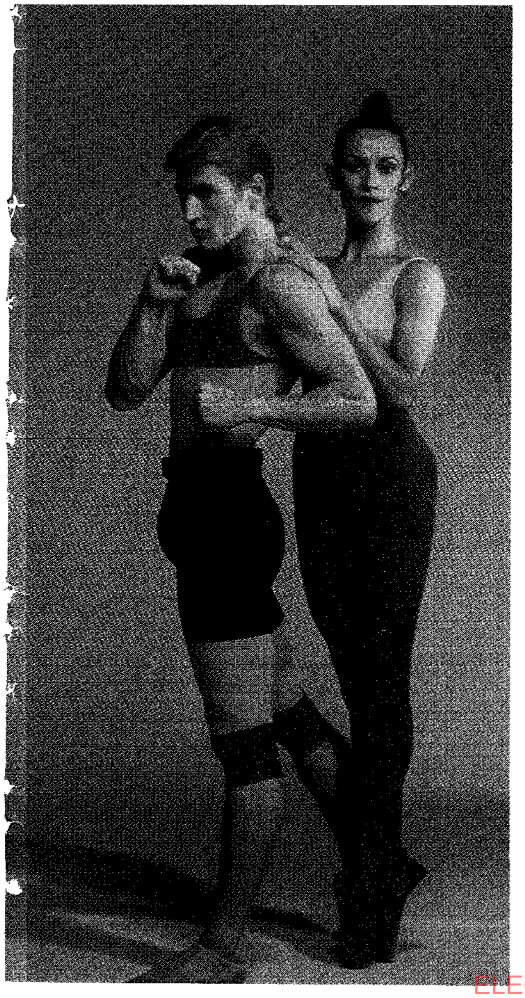

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(Top Left) Philip Jerry in Leonide Massine's *Parade*. (Top Right) Glenn Edgerton and Dawn Caccamo in Gerald Arpino's *Reflections*. (Bottom Left) Glenn Edgerton and Dawn Caccamo, with Victoria Pasquale, Tina LeBlanc, Jodie Gates and Cameron Basden in Gerald Arpino's *Birthday Variations*. (Bottom Center) Jerel Hilding and Edward Stierle in Gerald Arpino's *The Clowns*. (Bottom Right) David Palmer and Beatriz Rodriguez in Gerald Arpino's *Valentine*. Photos by Herbert Migdoll.

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LETTERS

Leadership Qualities

JOE KLEIN'S ARTICLE ON MICHAEL DUKAKIS was wonderful ["The National Interest: Debacle for the Duke," October 12]. Not so much because Klein talked about Dukakis but because he pointed out what qualities to look for in a presidential candidate. I wonder if the piece could be blown up—beginning with "Ah, character: There's that word again" and continuing right to the end—then run in the New York *Times* and every other major paper in the country. This nation is desperate for a *real* president again.

Shirley Henschel
Manhattan

Dinner With Woody

WOODY ALLEN MIGHT BE POPPING INTO some hot new spots, but I can tell you where he dines regularly ["Where Have You Gone, Woody Allen?" by David Blum, October 12]. Check out Pearl's, on West 48th Street—Allen takes the last table on the right. And why not? The restaurant's got the best Chinese food in town and good service—and the average Joe doesn't have to wait for a table.

Matthew D. Rich
Manhattan

New York TELLS US THAT "A FUNNY thing happened at Elaine's the other night—Woody Allen didn't show up. In fact, that's been happening a lot, because the refuge of the well known has a case of celebrity withdrawal. The famous are going elsewhere."

The things that are important in a restaurant are imagination and excellence from the kitchen, good service, attractive and comfortable surroundings, and a reasonable correspondence between the bill and one's satisfaction. It goes without saying that all of these criteria are rarely met at any single restaurant. But there is an establishment in New York that scores remarkably high on all counts—Elaine's.

Arline D'Amico
Queens

Addressing the Issue

"AMONG THE BELIEVERS: CONVERTS TO Santería" ["Fast Track," by Tracy Cochran, October 12] was a glamorized and sanitized report on Santería that failed to

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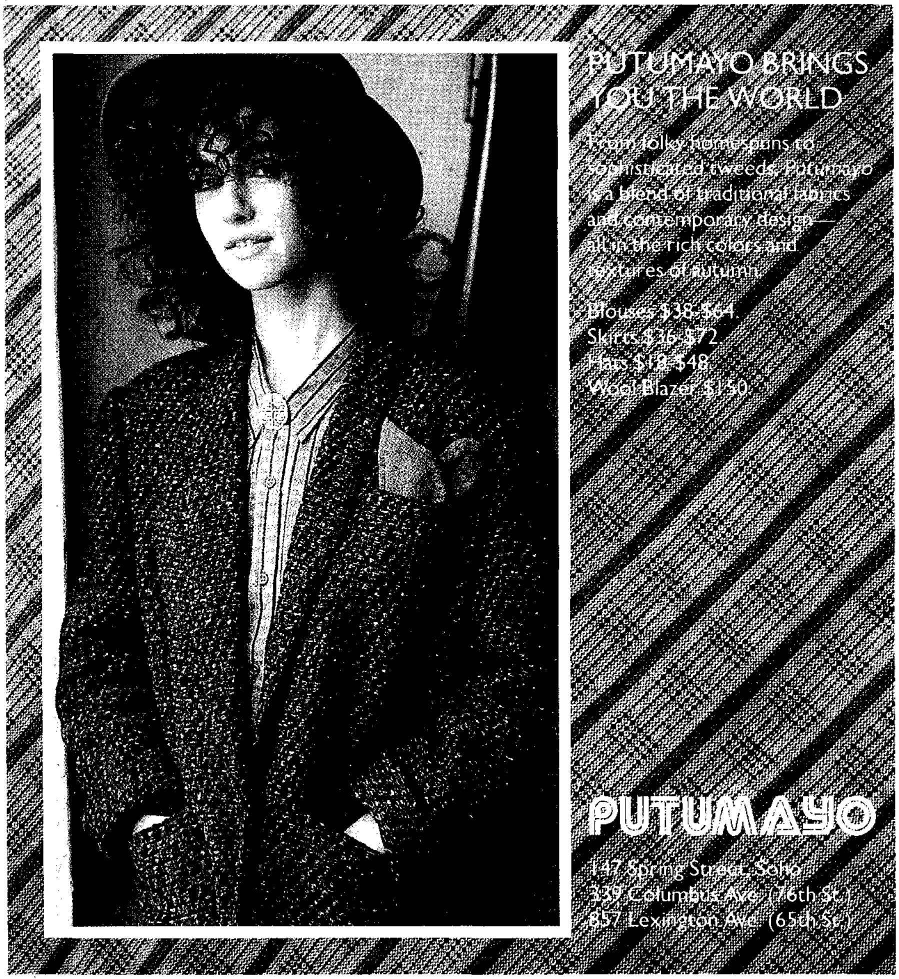
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focus on an important aspect of this "religion": its victims. What were once goats, chickens, turtles, and birds are now decapitated, mutilated carcasses that litter the streets of Miami.

Freedom of religion is not the issue here. There has never been freedom in America for those religions whose practices fall beyond the boundaries of what is culturally acceptable in America. Muslims and Mormons cannot practice polygamy in the United States, and cannibals would certainly lose their religious freedom if they immigrated to this country. The issue is that Santería's ritual killings violate all existing animal-cruelty laws and should not be tolerated in a nation that wishes to maintain its current level of civilization.

Those yuppie psychotherapists and "blue-eyed" seekers of nouveau thrills may wake up one day and find that their pet cats have disappeared.

Helene Starr
Miami, Fla.

Pet Peeves

OUR WEST HIGHLAND TERRIER TOOK UMbrage at Bernice Kanner's reference to "the scotties identified with Black & White scotch" ["On Madison Avenue: Top Dog," September 28]. While the darker animal on the label is indeed a Scottish terrier, the white dog is a "Westie," one of the most delightful breeds ever to adopt man.

Peter Linsky
Beaverton, Ore.

THE AMERICAN PIT BULLTERRIER HAS A special place in American history: Pete, the dog on *The Little Rascals,* was one, as was Buster Brown's dog, Tige. The pit bullterrier was a national mascot during World War I, and Theodore Roosevelt kept one as a pet.

The public's adoration of Spuds MacKenzie is both fascinating and puzzling. After all, the English bullterrier's genealogy and temperament are not so different from those of the American pit bullterrier. By the way, our American pit bullterrier, Chloe, is sometimes mistaken for the English version ("Hey, look, Spuds is here!").

Sherry Siegel
Isabel Campos
Queens

The Doctor Is In

WHEN I SAW THE COVER OF THE AUGUST 31 issue of *New York,* I made a mental note to keep it out of my waiting room ["Prisoners of Psychotherapy," by Terri Minsky]. Then I read the article and changed my mind.

Good therapy requires patient autonomy. When a patient feels ready to terminate treatment, then he and the therapist have accomplished something. If

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a patient wants to end treatment because he thinks that therapy is not helping to achieve his goals, he should discuss this with his therapist. There may be legitimate philosophical differences between them, or the client may be uncomfortable with the therapist's approach. Even if the difficulties cannot be resolved, the therapist should support the patient's readiness to discuss them. A positive ending to a client-patient relationship is almost always possible. It is never therapeutic to foster guilt or a sense of failure in someone who is leaving treatment.

Everybody carries around unfinished business when emotions are involved. Therapists are no exception. We try to separate our personal from our professional feelings, but we don't always succeed. By keeping this issue of *New York* handy, I may learn something from my patients' response to the article.

Ingeborg Oppenheimer, CSW
Yonkers, N.Y.

HOW LONG SHOULD PSYCHOTHERAPY last: one year, five years, ten years, a lifetime? If it were regarded as education rather than as medical care, this question would not be asked. Some people are satisfied with a high-school diploma; others want a college degree.

Ralph Slovenko
Detroit, Mich.

TERRI MINSKY FAILED TO ADDRESS ONE possibility adequately—changing therapists. When considering termination, both patients and therapists often fail to consider this option. When both parties reach an impasse, a new therapist with different theories can often "free" someone who felt "stuck" with his previous therapist. Also, a well-thought-out decision to change therapists can be a sign of independence and increased self-confidence rather than a symptom of resistance or defensiveness.

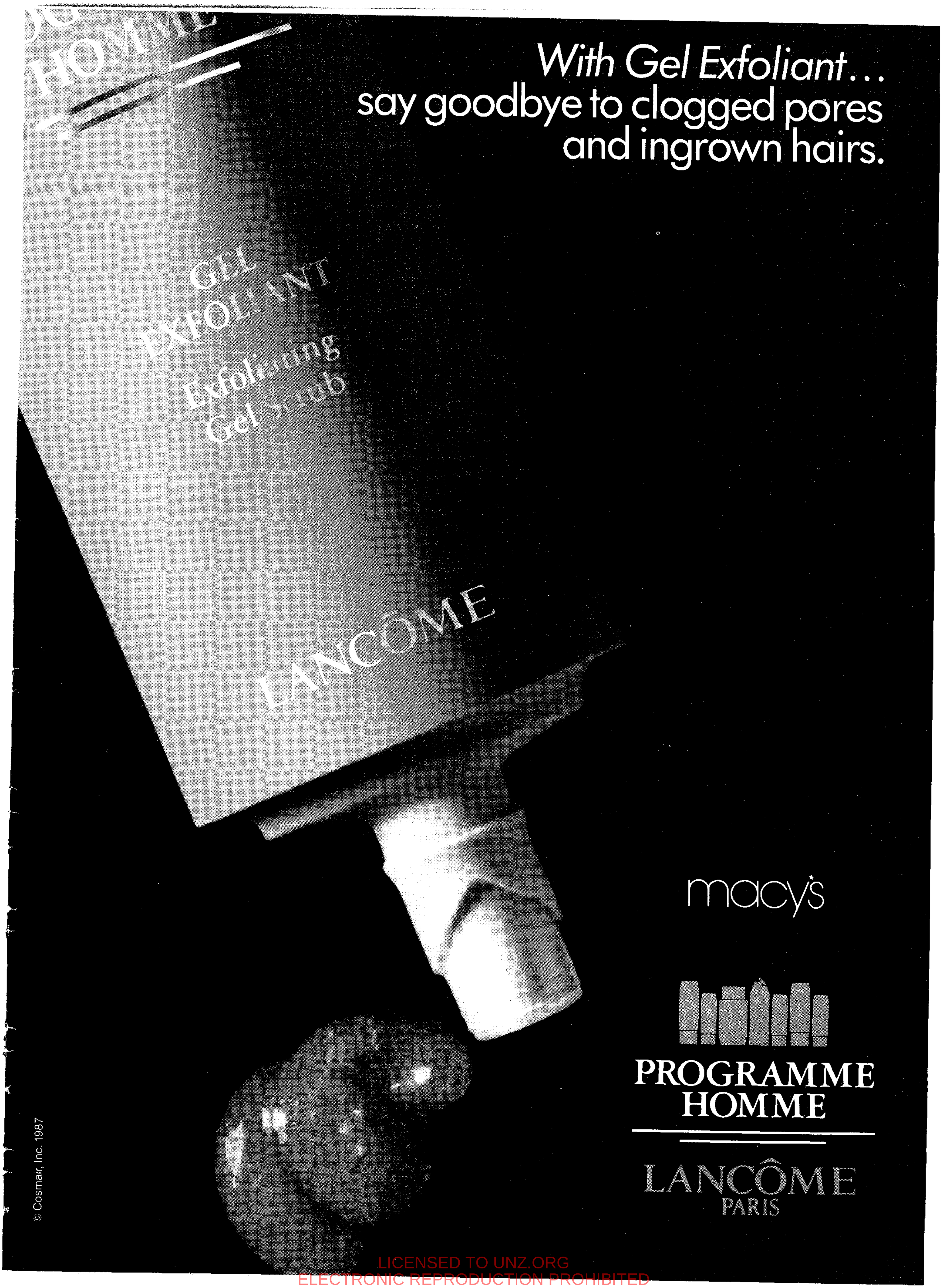
Finally, psychotherapists often seek training from several different therapists in order to develop an eclectic and comprehensive understanding of emotional issues. Why shouldn't patients feel free to exercise the same option? After all, psychotherapy is intended to bring about change and foster a willingness to take risks.

Jay P. Granat, Ph.D.
Edgewater, N.J.

Hold the Onions

IF YOU WERE THIS FAR AWAY FROM MANhattan, you'd gladly pay double the $22.75 for a '21' burger—with or without red onions ["What Things Cost," September 7].

Edna Young Sturm
Richmond, Mich.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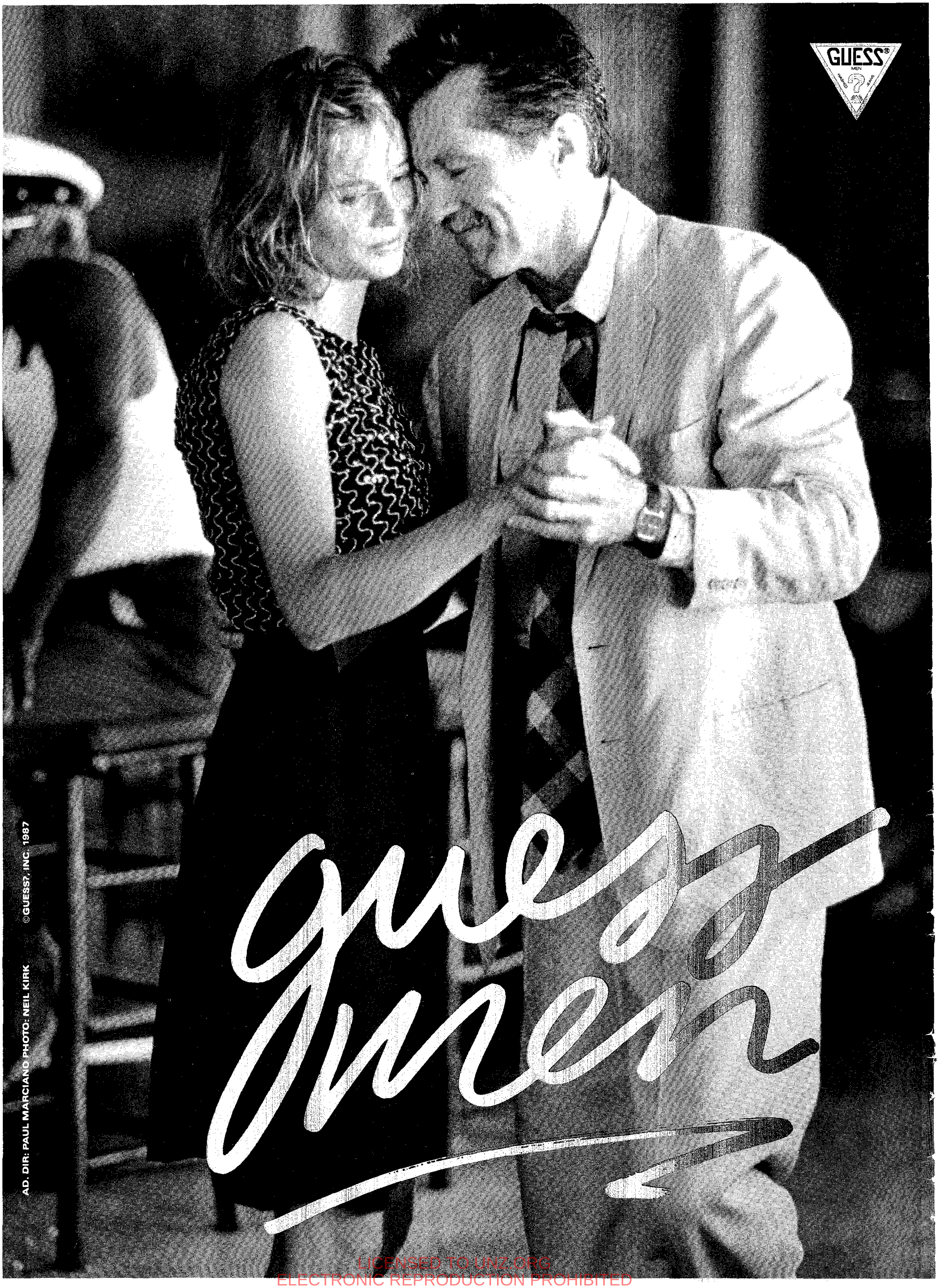
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NEW YORK

INTELLIGENCER

BY PEG TYRE

GEARING UP FOR GEHRY...CHANGING *TIMES*...EVANS HIT LIST...FANCY-FOOD NEWS...ART BEAT

PENN STATION GETTING L.A. LOOK

Real-estate developer Olympia & York has picked the architecture firms Frank Gehry & Associates and Skidmore, Owings & Merrill to collaborate on a plan for the $1.2-billion redevelopment of Pennsylvania Station.

Preliminary plans for the project, to be built on the current Madison Square Garden arena site, call for three connecting office buildings, including a 60-story tower. The plans also include an overhaul of the LIRR and Amtrak terminals at Penn Station. A new arena will be built just south of the Jacob Javits Convention Center.

A source involved in the project says that each firm will design one building and collaborate on the rest of the plan. The station, which was built in 1968, will be renovated and covered with skylights.

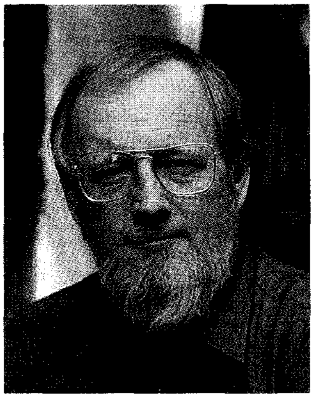
Gehry, whose Los Angeles firm is known for its eccentric designs, is expected to open an office in New York next year. Gehry and SO&M wouldn't comment. An Olympia & York spokesman would say only, "The developers and the architects are still working on the broad outline of the plan."

JONI BOOKS HER RANDOM AUTHORS

Ann Beattie isn't the only author Random House's new publisher, Joni Evans, has signed up. Evans has also managed to lure another *New Yorker* veteran, Donald Barthelme, from G. P. Putnam's Sons. Evans, who left Simon & Schuster in August to start a new imprint at Random House, replaced publisher Howard Kaminsky two weeks ago.

The 56-year-old Barthelme has published fourteen books, including *Paradise* and *The Dead Father*. His collection *Forty Stories* was published by Putnam's last month.

"Donald is at work on a novel that should be ready in two years," says Evans. "He's a rare literary talent, and I don't think there is any reason why we won't be able to make him into a big seller."



DONALD BARTHELME

DEAN & DELUCA TAKES BIGGER BITE

Dean & DeLuca, SoHo's famous gourmet market, is going nationwide. Joel Dean and Giorgio DeLuca have sold part of their company to First Pacific Group, a Hong Kong–based holding company, for $2 million. The new co-owners say they plan to open another, larger Dean & DeLuca in Manhattan, as well as stores in Los Angeles and Washington, D.C.

Dean & DeLuca spokesman Don Feinberg says they will also add a deluxe butcher shop to each of the new stores, expand the D&D label to include products such as teas and custom-roasted coffees, and revamp the catalogue.

"We're even looking into locations in London and Hong Kong—cities where people are interested in our type of food," says Feinberg. "But we will always be a presence in SoHo."

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Herb Blend for Meat
Sariette wild Savory
Chervil
Marjoram
Juniper Berries

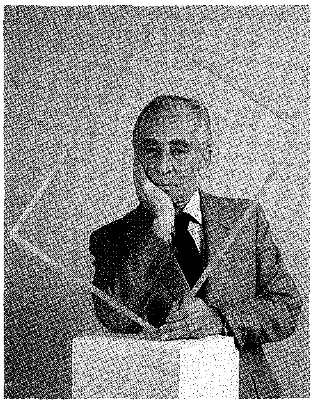
DEAN & DELUCA LABELS

CASTELLI'S OPENING —AND CLOSINGS

Leo Castelli is leaving the Upper East Side after 30 years. The 80-year-old dealer, who represents such artists as Robert Rauschenberg, Jasper Johns, and Roy Lichtenstein, is closing Castelli Graphics at 4 East 77th Street, as well as his gallery at 142 Greene Street.

A Castelli executive director, Pat Marie Caporaso, says the dealer plans to consolidate the two galleries and is currently looking at larger quarters, including a 10,000-square-foot space at 578 Broadway. They plan to open next fall.

"Our leases were about to run out," says Caporaso, "and Leo decided he wanted more space closer to his offices and gallery at 420 West Broadway. SoHo is the center of the art world. I'm sure our uptown clients will be willing to go downtown."



LEO CASTELLI

MEDIA NOTES FROM ALL OVER

Reporters at the New York *Times* have been telling friends that Max Frankel has decided to drop the Friday "Evening Hours" column. The move is part of Frankel's plan to overhaul the paper's life-style coverage. "Starting mid-November, the paper will write up only the big parties," says the source, "like those nouvelle society events where the Trumps and the Steinbergs show up." . . . *Penthouse* publisher Bob Guccione is about to buy the *Saturday Review*. The Washington-based *Review*, which was started in 1924 by Henry Luce, had its heyday in the fifties and sixties under editor Norman Cousins. The bi-monthly magazine, which has had three owners in five years, was last published in the fall of 1986.

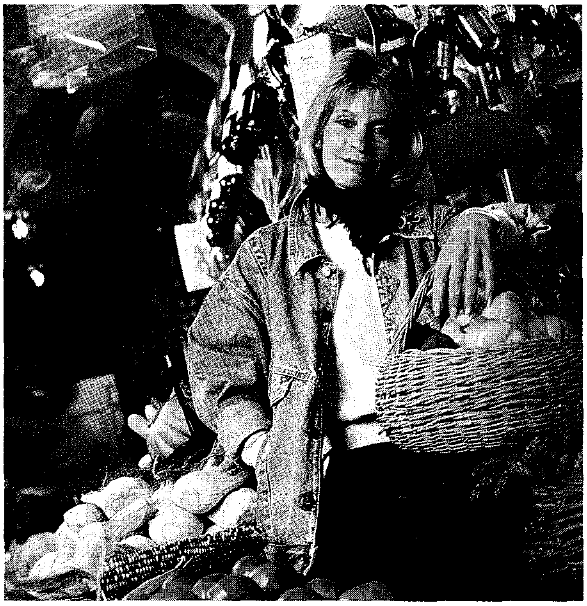
Photographs: top, ©1987 by Thomas Victor; center, Victor Schrager.

On Madison Avenue/Bernice Kanner

TRICKS OF THE TRADE

THE ART OF FOOD STYLING

CHEFS AMATEUR AND PROFESSIONAL ASSUME that if food tastes good, it also looks good. But food stylists, the people responsible for making food look mouthwatering, know better. To learn how to make food behave, I trailed home economist and food stylist Patricia Winters on a shop-and-shoot. Our mission: a TV spot for a giant burger chain that was introducing its new shrimp salad to this area.



MAGIC CHEF: *Stylist Patricia Winters.*

On prep day, Winters draws up a shopping list and phones ahead to Grace's Marketplace. Later, in Grace's basement (open to preferred customers only), we rout through still-packed produce, spurning the bruised, the yellowed, and the blemished. Finally, the purchases are piled high: a case and a half of red tomatoes (about 100), eight bunches of fresh carrots (the tops will be trimmed and parsley, much more photogenic, glued on in their place), five bunches of radishes, eight dark-green cucumbers, a case of iceberg lettuce, three bunches of celery, and eight green peppers. The advertiser is supplying packaged salad mix, cheese, an extra box of tomatoes (just in case), strips of turkey and ham (for a chef's salad), hard-boiled eggs, and a case—twenty pounds—of cleaned and deveined frozen shrimp.

Winters is one of the 25 food stylists listed in the *New York Production Guide.* An experienced food stylist, she earns from $500 to $650 a day plus expenses; an assistant makes $150 to $200 a day. Both can double their daily rate with overtime. It is money well spent. While most crew members spend much of the time waiting around, Winters works furiously throughout the entire shoot and is every bit as essential as the cameraman. Most jobs take two days: one for shopping and preparation, the other for shooting. Winters says she finds TV work easier: A scene—and the food—flashes on the screen, then vanishes in seconds. In print, a viewer has time to stare and stare. Of the roughly 200 jobs Winters accepts each year, about half are done in a studio and the others on location. Advertisers call these "tabletops" or "bites and smiles."

Many famous people have bitten and smiled for Winters. She has hand-fed Oreos to Lou Gossett Jr. and Susan Saint James, taking the cookies apart and reassembling them so they wouldn't crumble when munched. She has readied Pioneer chicken for O. J. Simpson (who refused to say it tasted better than his mom's), and McDonald's patties for Joe Frazier (whose massive hands made the burgers invisible). Dick Clark downed dozens of Dairy Queen delights, Wilford Brimley lapped up Quaker oats, and Bill Cosby certainly downed his share of Jell-O Pudding Pops. Winters has prepared meals with Birds Eye International vegetable mix and has arranged buffet tables to show off Hellmann's mayonnaise, Thomas's English muffins, and Skippy and Jif peanut butter. She has whipped up batches of tollhouse cookies for Nestlé, and Linzer tortes with Smucker's jam. Once, over three days in a rented caterer's kitchen, she baked 200 Duncan Hines cakes, which she froze so they'd be moist when they were cut the day of the shoot.

She has styled for Coke and Pepsi, Miller and Löwenbräu, Lipton and Campbell, Nabisco and Entenmann's, Taco Bell, Hardees, Arby's, Kentucky Fried Chicken, Burger King, and Wendy's. She's done more than 300 spots in the past twelve years for McDonald's alone. In this field, there's no conflict of interest, just the conviction that "it has to be perfect, no matter what," says Winters. Alas, perfection comes at a price. Winters prides herself on minimal waste; still, there's usually lots left over for such organizations as New York's City Harvest.

When Winters, 39, leaves her Los Angeles or Manhattan apartment for a studio kitchen, she resembles the proverbial bag lady with her carryalls, carrying everything she can. (At this shoot, Winters takes over the actor's dressing room and "constructs" the salad on a board wrapped in brown paper and balanced between two sawhorses; she also has readied burgers on a bridge in freezing weather while wearing mittens and routinely has to ward off bees and passersby lured by the aromas.) In addition to pots and pans, Tupperware, plastic wraps, and aluminum foil, Winters totes tape, bowls, cutting boards, drainers, salad spinners, and a kit outfitted with tweezers, eyedroppers, paintbrushes, cotton balls, dental picks, baby spoons, pot holders, steamers, and hair dryers (to melt or blow-dry food), grills, toasters, toothpicks, spray bottles, scissors, and other devices to keep food from sweating, sagging, melting, or otherwise misbehaving.

There are standard ploys, however, to correct food's errant ways. To keep soda and beer looking chilled, Winters sprays a mixture of corn syrup and water on the cans. (Other stylists also use glycerin.) Nondairy whips are usually substituted for real whipped cream (except in ads for the real stuff), and fake ice cubes for the frozen variety. She uses a wire brush to emphasize the texture of breads.

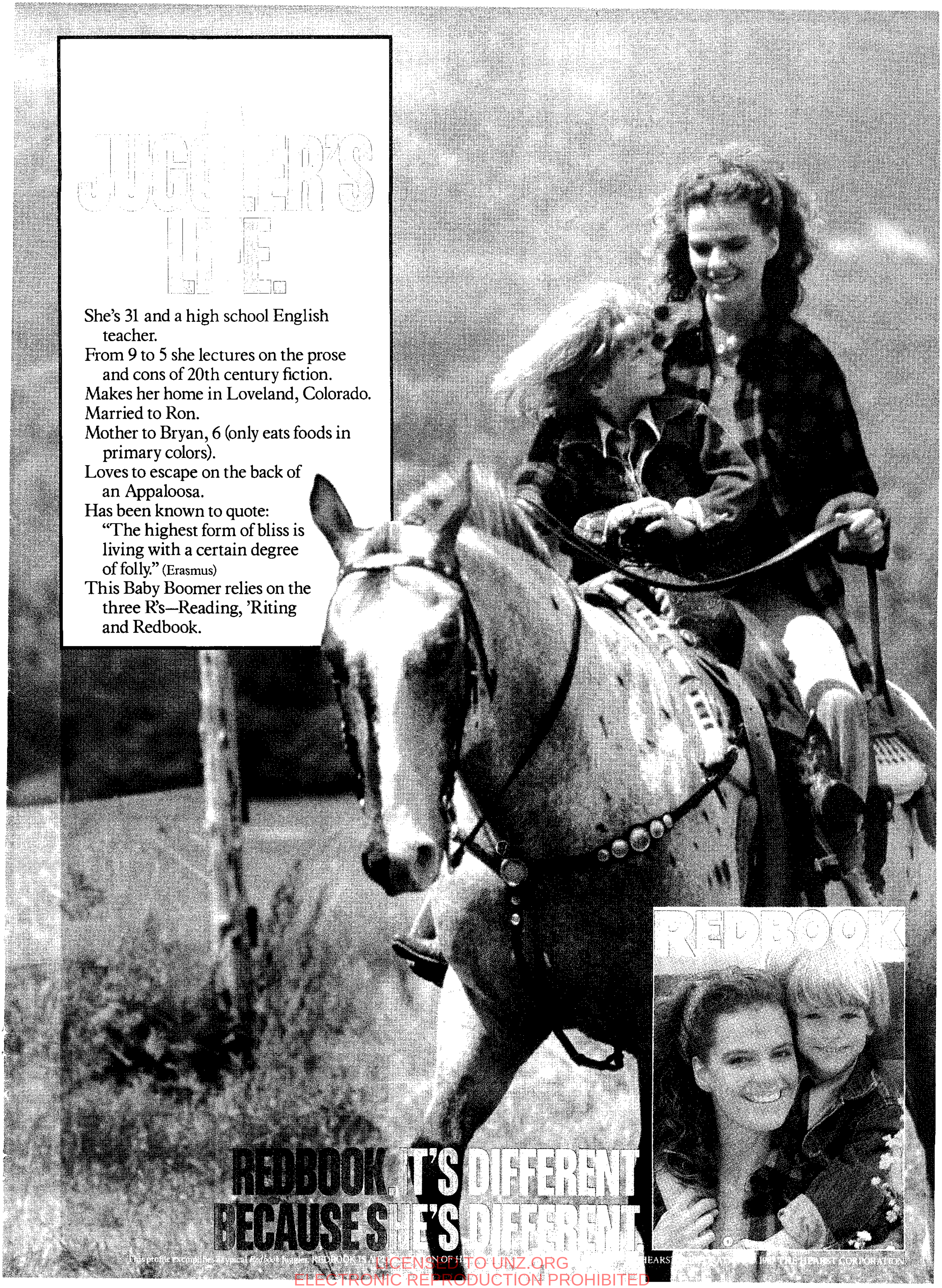
Winters brings new definition to the phrase "al dente": She rarely cooks anything for its prescribed time. Turkey that doesn't require slicing is baked only an hour, then coated with paprika, soap, and bitters for coloring. (Years ago, motor oil was used to glamorize turkeys.) Soap bubbles are spooned on top of coffee to make it look freshly brewed, Kitchen Bouquet is brushed onto bread to make it appear toasted, and angel food cake that is tinted yellow often stands in for a soufflé that could unexpectedly collapse.

When the crust of fried chicken breaks off, Winters repairs it with a dab of mashed potatoes mixed with Kitchen Bouquet. For pasta shoots, she carefully arranges noodles strand by strand, and

Photograph by Jeanne Strongin.

A JUGGLER'S LIFE.

She's 31 and a high school English teacher.
From 9 to 5 she lectures on the prose and cons of 20th century fiction.
Makes her home in Loveland, Colorado.
Married to Ron.
Mother to Bryan, 6 (only eats foods in primary colors).
Loves to escape on the back of an Appaloosa.
Has been known to quote: "The highest form of bliss is living with a certain degree of folly." (Erasmus)
This Baby Boomer relies on the three R's—Reading, 'Riting and Redbook.



This profile exemplifies a typical *Redbook* Juggler. REDBOOK IS A P[illegible]ON OF H[illegible] HEARS[illegible] THE HEARST CORPORATION.

ladles on the sauce in minute quantities for just the right look. Sometimes, she uses a baster. Frozen vegetables are thawed and then photographed uncooked to show off their vivid colors. Ham is coated in Karo syrup to make it glisten, and cottage cheese is frozen, thawed, and drained to help it keep its shape. For McDonald's Cool Stuff, she doused ice-cream cones and sundaes with liquid Freon to keep them from melting, and yet she still went through dozens of beautifully styled "stand-ins" before the "hero," as the real food is called, was photographed. But while many stylists glue seeds on hamburger buns to make the bread more appealing, Winters draws the line; she simply chooses better-looking rolls.

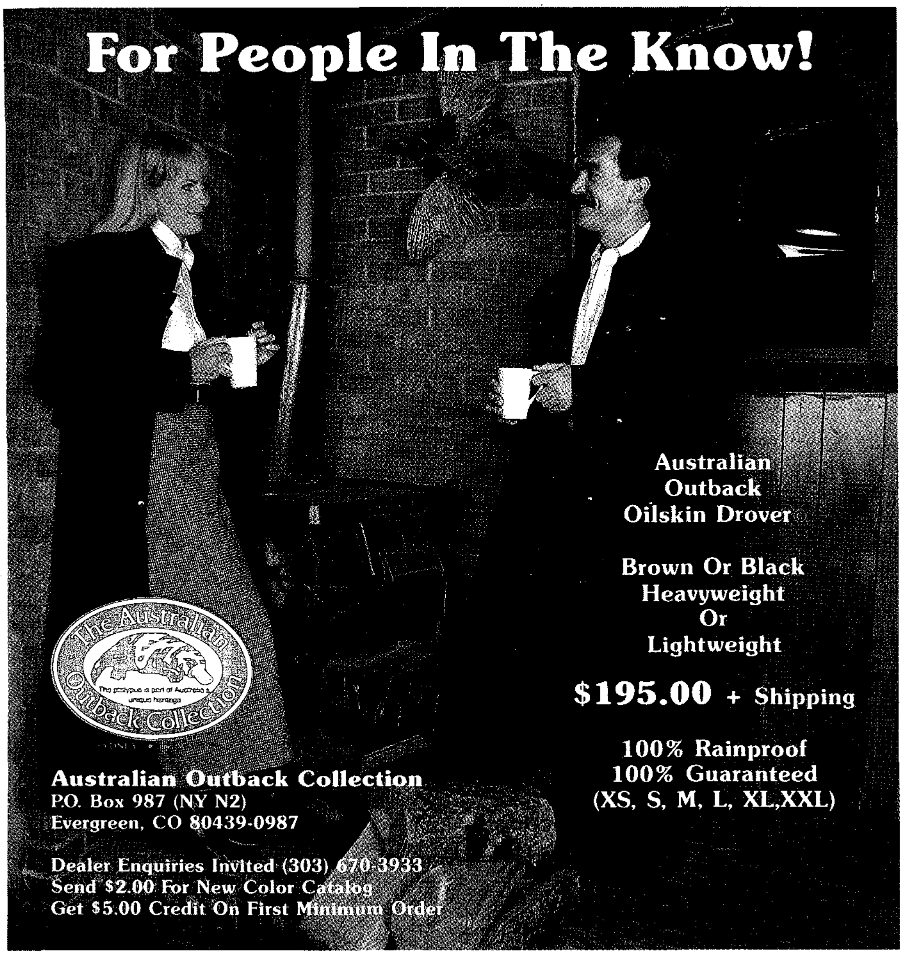
While no industry standards govern food photography, the Federal Trade Commission does require advertisers to portray the product as honestly as possible. (Editorial photographs have more leeway. Mashed potatoes may be substituted for ice cream, for example.) Before the vigorous enforcement of a 1938 amendment to the FTC Act, deceptions were the rule. Marbles and other novel ingredients, for example, were often dropped into soup and potpies to make them look thicker, shaving cream masqueraded as the head on beer, and gravies were thickened with extra cornstarch.

At this shoot for the burger chain's new shrimp salad, Winters is careful to include the exact ingredients—in the same proportion the customer will get. By prep day, she has weeded out the good lettuce and soaked it in a mixture of ice water and Fruit Fresh (a sodium bisulfite that she stocked up on before it was removed from the market a few years ago). She has also cleaned the radishes and celery, dewaxed the cucumbers and peppers, and put newspapers over the tomatoes "to incubate them," she says. And, indeed, the next morning, they're vivid red.

Winters has a fondness for the client on this particular shoot, who opened doors for her early in her career. Growing up in Harrison, New York, she was not as interested in cooking as in "setting the table and making everything look pretty," she says.

She graduated from New York University with an education degree, concentrating in home economics, nutrition, and art. She later received a master's degree in communications. She toted these skills into the New York City school system, but in 1976, budget cuts caused her to lose her South Bronx teaching post. She was earning $15,500.

Family connections, including a cousin who is a creative director, helped her land her first job: making Lipton's Cup-a-Soup look luscious. Knowing that the



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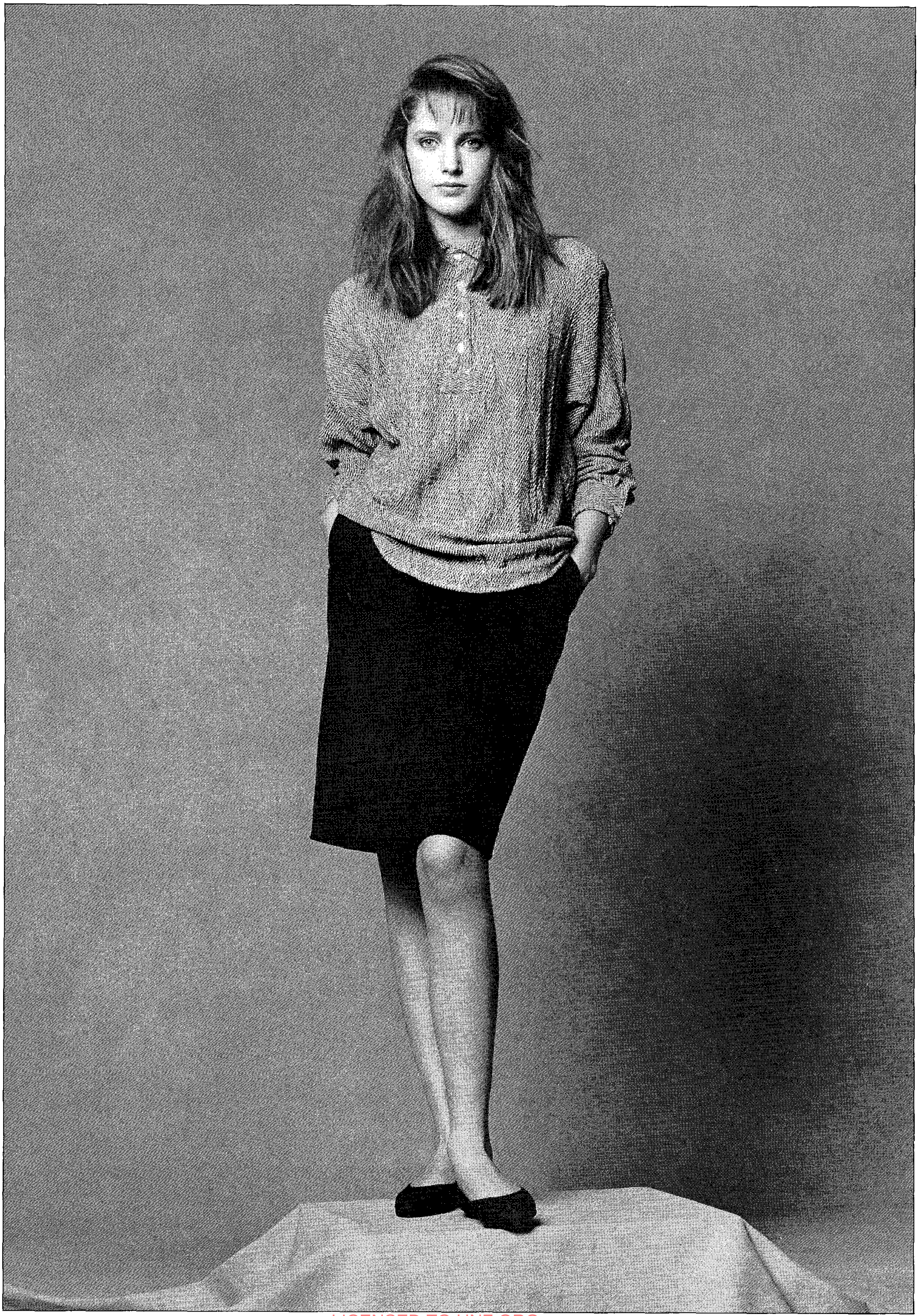

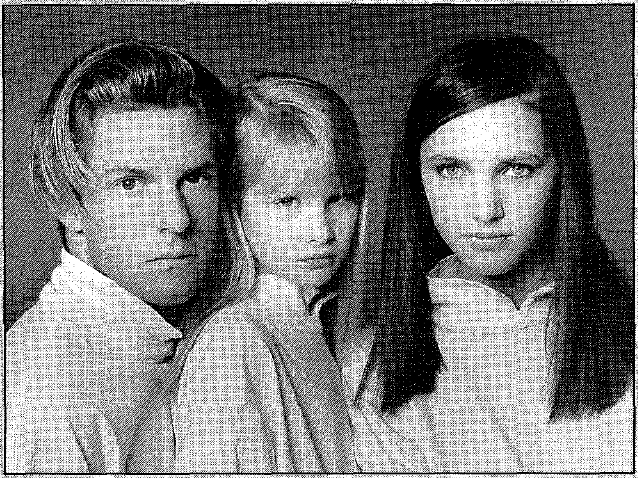

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CP SHADES

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me and Fred?
How could I possibly describe . . .

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FTC had censured Campbell in 1970 for using extra ingredients to make its soup look chunkier, Winters opted to lift the contents of the soup up to the top so they would be more visible. Then she arranged the noodles so they looked more bountiful. Armed with this credit and speculative work using her mother's own dishes, Winters called on other clients. (Her cousin gave her a list of names.)

At one production company, she met a producer who was puzzling over a pie spot. "How would you keep the edge of the pie from flipping up when an actor forks into it?" he asked. Winters suggested that he "carefully slice away the crust with a dental tool so the fork would hit the pie where it has already been cut." It was the right advice, and she put it to use in a shoot the next week.

Then the fast-food chain she's now working for hired her and introduced her to various production companies. Winters was on her way.

Right now, she's on her way through piles of shrimp. One director unexpectedly asks to see the uncut vegetables that are to be used in one of the shots; although she saw the storyboard the day before, this is the first time she's heard of this particular shot. Much of the produce has been readied, so Winters has to send a production assistant to nearby Balducci's for more. "On almost every shoot, there's a hitch or change in something," Winters mutters good-naturedly. "They ask for the food in half an hour and then don't use it for three hours."

This time, another hitch is the model. The director doesn't like the woman's hands. Winters, who has beautiful hands, is drafted for the spot. Hers were used the previous week when a different model said the chicken in the commercial was too hot to handle—even after the model's hands had been cooled in ice water.

Ultimately, Winters begins building the salad so the ingredients "read" to the camera. She layers the lettuce—so crunchy it crackles—and inserts carrot strips with tweezers. She meticulously counts out pieces of celery and pepper, and slices of egg, tomato, and cucumber, discarding several eggs with dents, dark rings, or uncentered yolks. At the end, she sprinkles roughly two ounces of little Norwegian shrimp on top.

Before the shoot is over, Winters will have made 42 salads and worked with the crew to devise a way to have the shrimp flutter down like pennies from heaven. Watching the effect, she says with satisfaction, "It talks to you. All we're doing is introducing the food to the public and allowing it to present its best face." ▬

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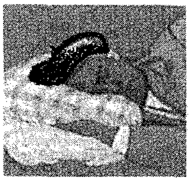
Photographs by Jeffrey Jay Foxx, courtesy of Harry N. Abrams, Inc. from the book *Living Maya*.

New York

FAST TRACK

MR. PEEPERS IN PARIS: Le Hot Center



I WAS TOLD IT WAS A SIMPLE LITTLE bistro. I was told it didn't look like anything. And so, on the night of my arrival in Paris, I walked around the Place des Vosges, past Victor Hugo's house, to L'Ambroisie.

I swung open the heavy glass doors. Everywhere I looked was marble and the Great Food hush. I wanted to back out and get a steak and *pommes frites,* but it was too late. I had been seen by the wallyo and the madame in the black jeweled sweater.

I sat down in this masterpiece of neo-crypt *faux* finishes and ordered a glass of red wine.

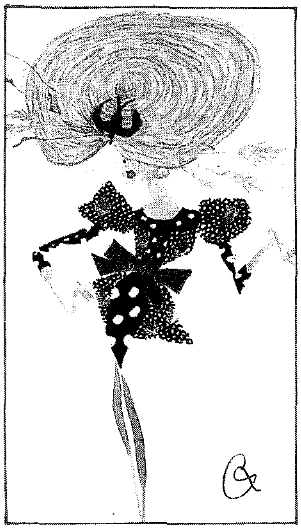
"We do not have wine by the glass," said the waiter's lips, but his eyes said, "Poor bozo."

"Peeps, my menu has no prices. I didn't know that anyone did that anymore," said the woman who was with me.

But now Madame La Owner was standing over me, so chic, so calm in her stone palace, that I found myself suddenly asking if *foie de veau* was liver.

"Yes, livaire," she said rather brightly with her red lips, but her eyes said, "Poor bozo."

And very good livaire it was, too, and good *ris de veau* for $170, no dessert. Snarling, I returned to my new medieval cell at Pavillion de la Reine, where I watched the Princess Stephanie special on TV. She leapt out at me like a large lipsticked boy in a blue leather jacket with unfortunate shoulders developed by years of plowing the Monaco seas. Her voice was weak, her movements jerky, and her eyes full of nothing. There were awful moments, like Stephanie modeling her bathing suits and Stephanie in an evening dress, sweeping across vast château floors, sitting down to read, nasally, a love letter—"*Mon amour, je sais tout*"—with a 16th Arrondissement pout on her face. The rest of French TV is full of creatures from the television past—*Mannix, Space: 1999, I Spy,* with Bill Cosby young.



Lacroix's sens ludique.

I woke up and called Jean-Louis Riccardi, one of the best decorators in France, a master of luxurious dreamscape, the bobble, the fringe, the tassel as big as a melon, the braid and tuft, the nineteenth century. To get ready for Riccardi, I went to the source, the shop of 93-year-old Madeleine Castaing, on rue Bonaparte. Madame Castaing was indisposed, so I wandered around. Everything is supposed to be for sale, and yet nothing is quite for sale, because it would be too much of a personal loss. This was the first shop to be arranged like a home, but what it really is, as you pass from room to room, is a succession of manias and passions. There is a horn room, a wicker room, a room of iron garden furniture, a neoclassical room all very small and precious, each piece in its decaying cubicle with water-stained walls that are the result of time and not some master *faux* finisher. Everything seemed to be in what one would call "untouched condition"—bare and threadbare, violently beautiful and rich.

I sat on one of a pair of exquisite tiny tufted chairs, causing an expression of pain to shoot across the saleswoman's face. Finally, I asked the price. She said 80,000 francs each, but I heard 18,000.

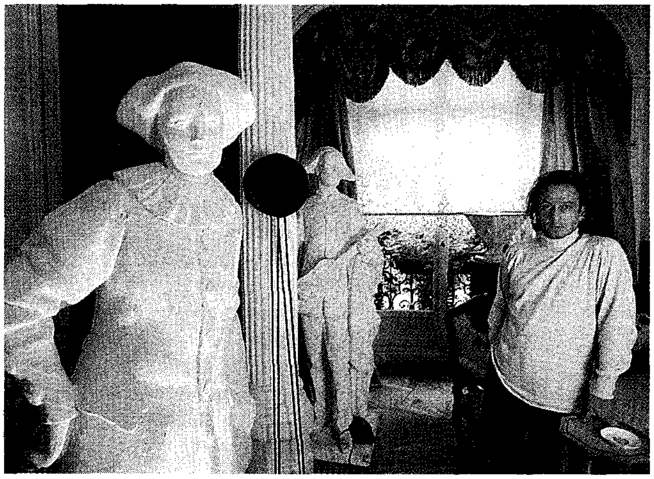
"Ah, if it was 18,000, they would have been sold," she said.

Somehow I doubted it, for finally I understood I was in the Castaing museum. This special place, so dark from the outside, was too forbidding for me to enter as a young fellow, but now I can walk in well dressed and the woman is nice to me, very nice for a Frenchwoman, and I know it is because I am old. I am one of Them, and everyone will now be nice to me. What a horror!

This realization carries on till dinner at Taillevent, where they are also nice. Yet I find myself frightened. Frightened of food? Yet why else would I sit as a schoolboy with my hands in my lap afraid to draw breath in the Great Food hush? I'm in the holy temple of food, and each piece of silverware is laid face-down with religious gravity, an offering to me, the holy eater, and the cork is eased silently out of the champagne bottle to retain the reverent hush, as if it were the most important act ever committed by man—that the fork should be lined up and the cork should be silent. Then the wallyo, a very serious surgical-type wallyo, who has managed to ease the cork from the bottle with only a cork sigh, pours; he sniffs, he places one hand behind his back, he waits for the bubbles to stop their frenzied bubble ballet, he tilts—no, rather flings—his head theatrically back, swirls and tastes.

Now, it's at this point, deep in the Great Food hush, that I feel myself about to laugh (one of those same non-stoppable laughs that used to get me banished to Miss Tulip's office to stare at the school rabbits and consider my sins), so I drop my napkin and dive down past the flowers, which are deliberately poor and small so as not to distract from the food, and when I look up, Monsieur Vrinat, the owner, is there and my face is red and I think now I'm going to be taken to the kitchen for unmentionables, but he is nice, and he serves one of the best dinners I've ever eaten. It was a bargain too.

Sketch courtesy of *WWD/W.* Illustration: top, Guy Billout.



Jean-Louis Riccardi at home with his friends.

NOW I WAS READY FOR JEAN-LOUIS RICCARDI, WHOM I liked on sight. He had that exhausted face of a man who stays up arranging furniture all night, and I knew I was in the presence of a fellow obsessive. He laughed and I laughed, but all the while I was looking around at his atelier—the stacks of fabrics, the borders, bobbles, and fringe, the very professional architectural drawings and paintings of rooms he has completed. I had read about Riccardi, who had said that "the [flea] markets are my drug, my cocaine." He is an elegant castaway, broken with his family, refusing to mix with his clients after hours—"*La nuit, c'est pour moi*"—a collector of chairs and shoes, a disciple of Madeleine Castaing.

We sat on a Riccardi sofa, his night face pale, his manner sweet. He has long hair and was wearing one of those shiny gray modern-cut suits that flap around a bit, a black turtleneck, and brown suede shoes with black evening socks. The only thing I can remember of what he said was that he likes red and green because he was born on Christmas.

We went for tea in his apartment across the street. It had changed totally from the last time it was photographed. I was looking at twenty years of flea-market treasures picked by the best eye in Paris. Here, all was indulged with far more theater than he allows himself with his clients. In one corner stood three seven-foot white statues of Gilles, Arlequin, and Columbine, one with a black mask dropped on its foot. There were pairs of chairs everywhere, a pair of mirrors framed in gold metallic mesh, and a strange mirror with a map etched in it. A round leopard pouf, a large low chandelier. *Don Giovanni* was playing. It was dense, dark, Russian, Venetian, peculiar. Riccardi wants people to feel uprooted, intruders in his own private dreamscape. I felt at home.

Though there was too much to look at to properly listen, I think Riccardi said something about wanting to give the most banal things an air of mystery, and that mystery comes of itself from the logical placement of things.

Then he walked me over to a new shop, Christian Benais. Monsieur Benais sells extraordinary linens, some from Jesurum in Venice—things like aprons to match table linens, and women's nightgowns with lace and hand embroidery to match the sheets, large printed velvet pillows, copies of what he told me was the Fortuny Delphos dress.

"Have you seen Christian Lacroix?" Riccardi asked me. "He is *passionate* in the head, fascinating."

I DECIDED TO GO TO LACROIX RIGHT THEN. THE HOUSE OF Lacroix turned out to be across the street from my cousin's art gallery on the Faubourg St.-Honoré. My cousin's gallery had turned into a rug store.

I walked through a stone courtyard and in the wide-open doors. I had never been in a *maison de couture* before, and I was surprised that it was this easy. This must be the new open spirit of couture. Black flamelike shapes were lapping up everything, as though to suggest just how hot Christian is. There was a lot of orange and fuchsia with a bit of turquoise. There were coral branches on top of everything, which verged daringly on bad taste.

I heard an American voice coming from one of the linen beach *cabines* where they try on the clothes.

The only things a person could buy right away were some very big gold crosses, fist-size earrings, fifties bopper sunglasses, and pocketbooks with tree branches for handles.

No one stopped me, so I wandered down the staircase. There was a wall full of sketches and swatches of material with model names. A large vaultlike structure that looked like a safe place to be in case of nuclear peril held the Actual Dresses. Some of them looked to me like those senorita dresses with all the ruffles they put on dolls and sell from the backs of cars, and the East Side mothers try to steer their little private-school girls away from them. A giant brown-and-white-striped satin dress was sticking out. I put my finger on its protruding bustle. Sitting down in this dress must be like sinking into a giant airy doughnut. This was a dress that wouldn't quit, and I knew why. Lacroix is so superstitious that he must do everything in threes—three fabrics, three bows, three ruffles per dress. There I was, standing encircled, pressed in by giant poufs, hoops, bustles, and balloons, one poor little Presbyterian rather proud that here I could wander in from the street and stand in the flaming-hot center of hundreds of thousands of dollars of Parisian couture.

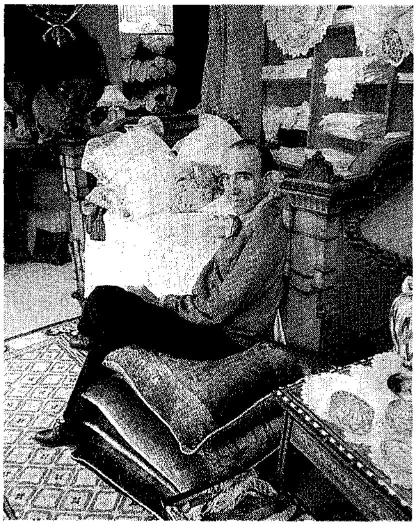
A terrible impulse to steal a sketch came over me. Something like this happened years ago, causing me to have a criminal record in France. Just then, I heard the click-clack of hurrying high heels on the stairs.

I took my finger from the bustle and stepped out of the vault.

"It is forbidden. You are not supposed to be down here," said the woman, looking from me to the Actual Dresses.

"I thought it was unusual," I said, "but no one stopped me."

We went upstairs, and she plopped me in front of the Christian Lacroix video. "The Impossible Dream" started to play. I sat on this amply photographed ten-foot linen couch with the black flames of hell licking at my feet, looking from the video to giant black saucer hats on top of coral branches. On the walls were black masks with lights showing through the

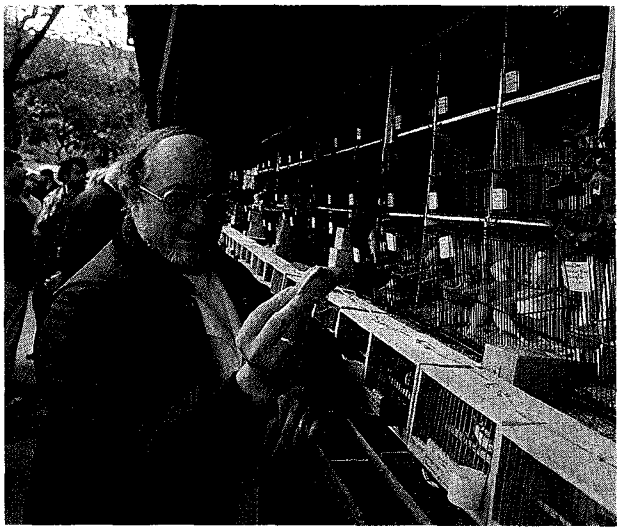


Christian Benais: Linens and beyond.

Photographs by Julio Donoso/Sygma.

slits as eyes. Christian was going on a bit about "influences" and the Paris of American films . . . a source of emotion was the corrida and how "for couture one needs a *sens udique*," or that's how I heard it.

I got up to look at an Actual Dress that was outside the *cabine*. The American woman seemed to have vanished. There stood the dress. I don't think it hung but stood on its own, like the dress Scarlett O'Hara wore to the garden party, but this was all pale-bluish and silver and lacy. It was a fairy dress, the size of a small room with 100 petticoats exploding inside, like the ball dresses my mother used to wear as she drifted by my bed on her way to El Morocco in the fifties.



The Bird Man of Paris.

A tall young girl with long blonde hair came over to me. She looked very unhappy. She was wringing her long, beautiful hands. "No one is supposed to see the dress," she said. "It is top-secret. It is a special order. It is still being made."

"I only wanted to look. I'm not sketching. I'm not even a fashion person," I said, fearing she might take my video away.

"I think I've seen enough of the tape," I told the two women after a while. "One thing I didn't understand is, what is a *sens udique*?"

They looked at each other and shrugged their thin shoulders, and their European eyes said, "Poor bozo."

" '*Udique*'—there is no such word," said the older woman.

"It's in your video," I said.

The Blonde consulted the Matron. "*Udique?*" "*Pudique?*" They huddled. They rewound the tape. Now we were all standing there trying to listen to the one ingredient necessary to couture. Now it came out as "*sens ludique*."

" '*Ludique*'—no such word," they said.

"Maybe it means 'ludicrous,' " I said, trying to help out, "that what you need for couture is a sense of the ludicrous," and we all looked pleased. Just as I said this, four women came in. They were carrying muslin cloths and sheets over their arms, as though they had come for the body. They fussed about the Actual Dress, casting me glances as if it were the old days and I were a spy from Saint Laurent. They fussed some more.

Have you ever woken up in the middle of the night in a sweat trying to figure out how many women it takes to carry one Christian Lacroix dress? The answer is four. Four women to carry one dress. Three women to carry the white satin-and-tulle skirt like a big dead ball and one woman to carry the top, and they did it very briskly too.

Sens ludique. I began to figure if a little Lacroix dress costs $15,000 in Bloomingdale's, how much does a big dress like this cost—$100,000? More? No wonder this Lacroix, who gets his inspiration from peasants, looks so awfully happy.

I DECIDED TO GO TO THE PICASSO MUSEUM, WHICH WAS wonderfully well laid out and refreshed me greatly. Picasso, at least according to Rosamond Bernier, never cared a bit about how he lived, or probably how he dressed.

That night, I went to dinner at Les Bains Douches, the spot hot enough for Lacroix to have had his post-show party there. Les Bains is an old tiled bathhouse with a young staff full of attitude dressed in medieval tunics, tights, and black shoes. It was 9:30, and I was alone there except for one couple looking miserable. Then young Paris arrived dressed like Exeter, 1962. They all looked like Fran Lebowitz, but in a French way. I was seated by now behind a mirrored post. I realized my age was a cloak of invisibility. How quickly I had gone from being young and resented, with a French criminal record, to being a well-dressed, well-fed post.

They played rap music with my *poulet*. Around me now swirled miniskirts, tattoos, leather, legs, babble, and face stubble. A woman at the bar in a circulation-stopping dress was sitting on her hair and talking to a man in jeans with slashed knees and a gray derby hat. A man my age with a ponytail, diamond studs in his ear, and a white canvas coat saying BOGEY's walked by and was not seated behind a post.

Grégoire, my waiter, put down my salad.

"I guess everyone tells you you look like Elvis Presley young," I said, and he looked at me from behind his tray, and his eyes said, "Poor *old* bozo."

Just then, the blonde female maître d' who had seated me peered between the two mirrored pillars at the perfect arrangement of bodies she had made. She had created the hot center. She bit her lip and smiled, for here at the core it was just right. Happy hum, wild throb, shrieks, shrieks of youth and joy. But between Riccardi and Lacroix, I'd had enough of the hot center, and before the lava could cool to ash with the dawn, I went home to my new medieval cell to watch *Casablanca* in French.

Riccardi's assistant, Alain de Neufville, came at dawn to take me to the flea market. We went straight to the Serpette, which is where Riccardi goes, not to the Marché Biron.

"That is furniture from the country," said Alain, his voice full of 16th Arrondissement disdain, "and some of it is *new*," pronouncing the word as if it were poison, "but it's all very clean and fixed up, like the Faubourg St.-Honoré."

The single best dealer in the Serpette, the place Riccardi and the decorator Jacques Granges go, is Christian Sape. "The new style is now *le style intellectuel*," said Alain, "not just the nineteenth century but the beginning of the twentieth—Colette, Cocteau, Giacometti in their studios." After three hours of walking, none of which I felt in the least, I had Alain drop me at the Musée d'Orsay, where I lost some of my enthusiasm for the nineteenth century.

On my last morning in Paris, after my croissant, which I had to eat quickly because German was being spoken nearby and I will do anything to avoid German in the morning, I walked along the rue de Rivoli. I crossed a bridge and found myself in the Bird Market. There were *bengalis, canaris, hirondelles de Chine, petits merles du Sénégal* in cages and around them stalls with branches of fresh birdseed and cuttlebone. Close by was Notre-Dame, and before I left for the plane, I went inside to thank *le bon Dieu* for my trip to the hot center and for all the little birds and their imprisoned songs.

Photograph by Alain Nogues/Sygma.

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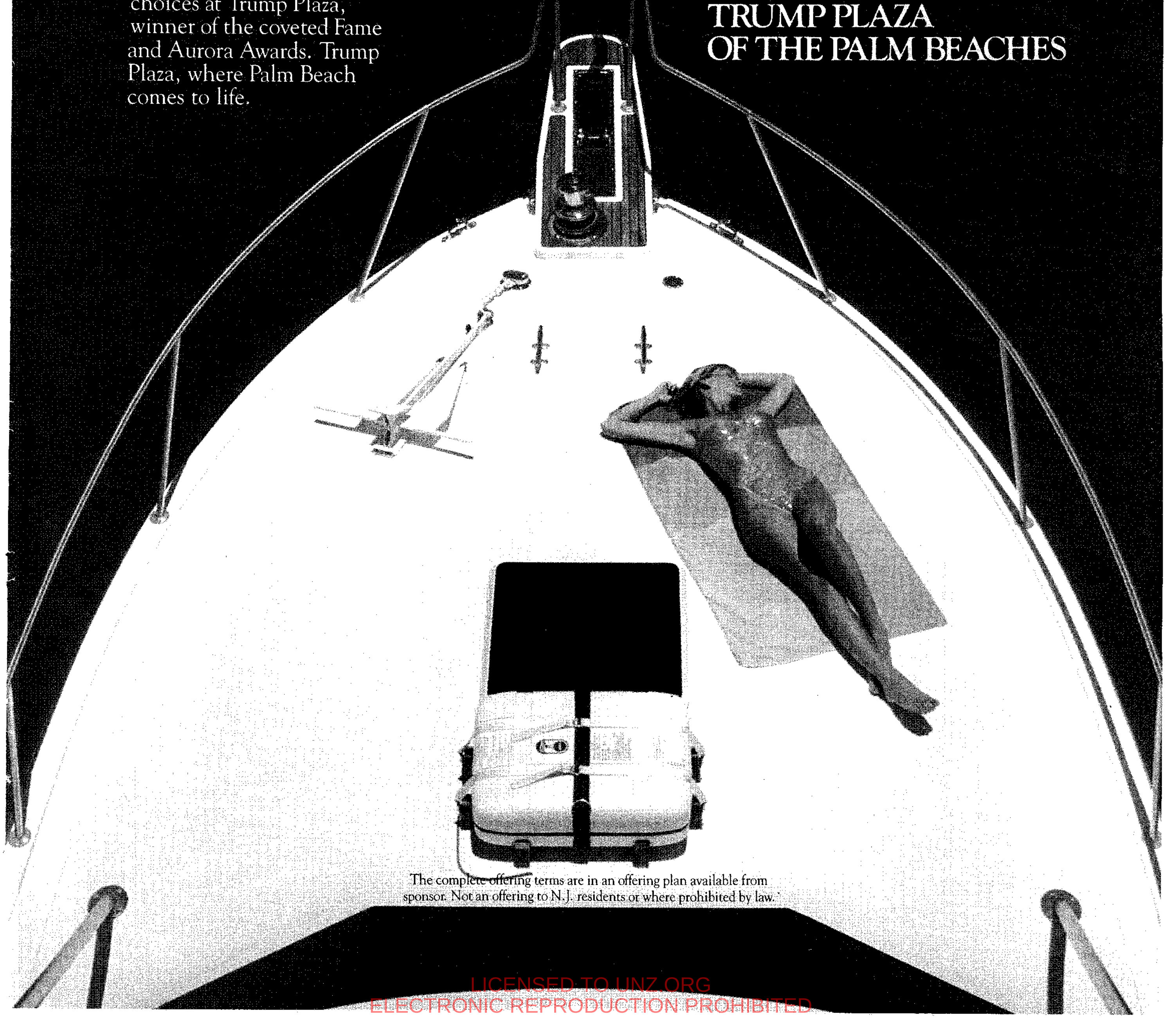

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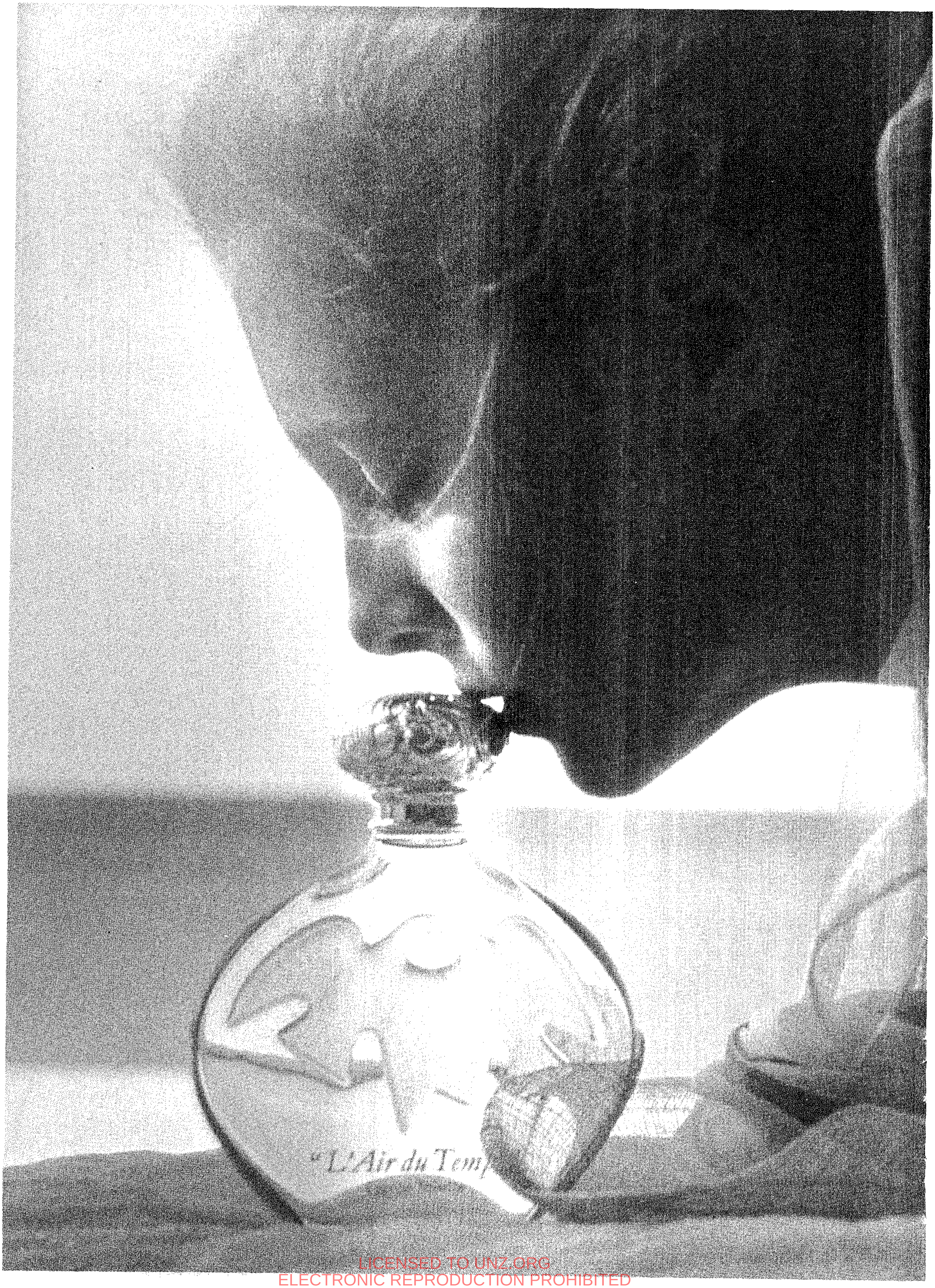
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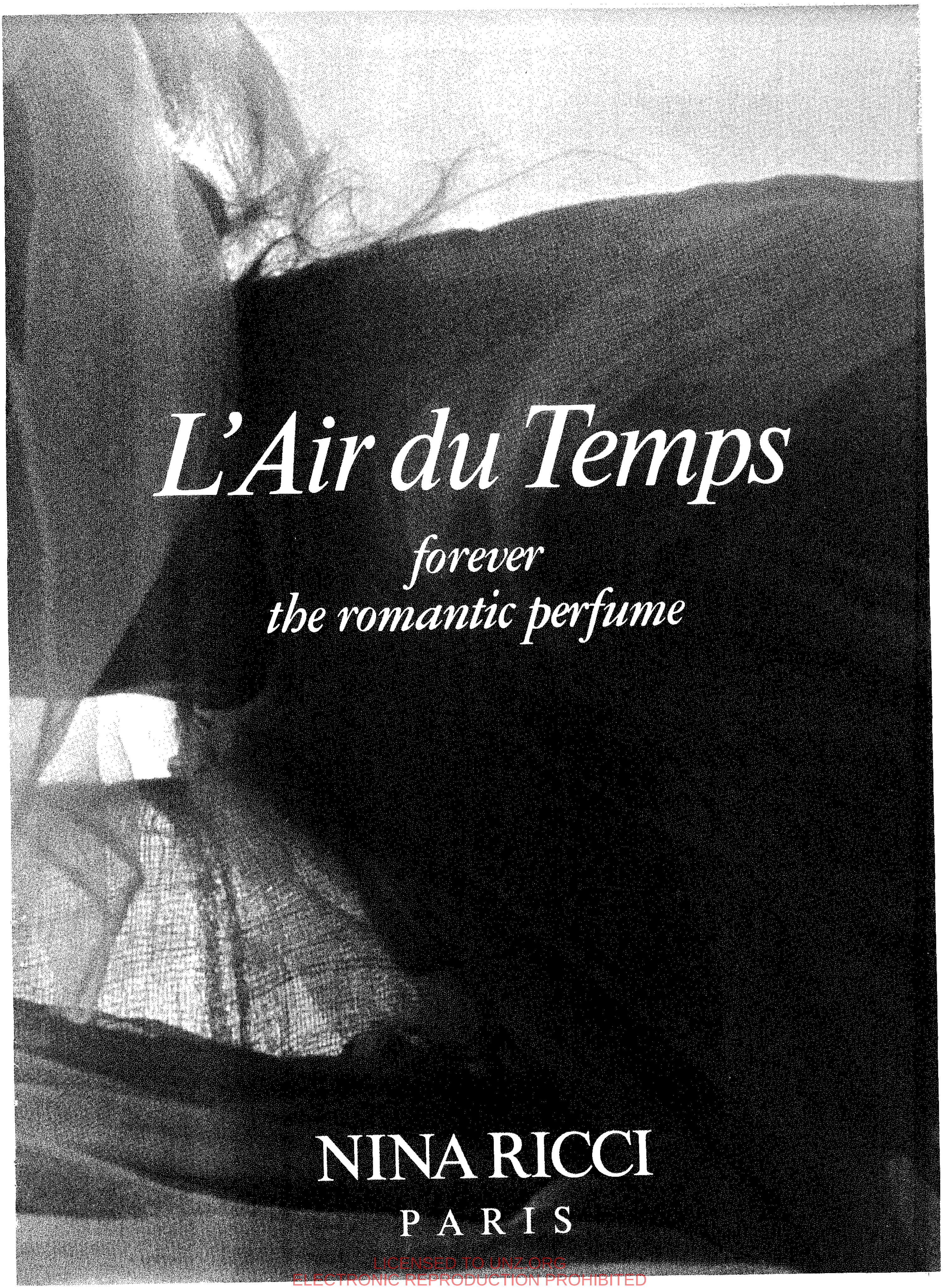
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RUTH RECOMMENDS

BY RUTH GILBERT

The Joffrey Ballet is at City Center, October 27 through November 22, with luscious offerings—Arpino's The Clowns, *Ashton's* The Dream, *Nijinsky's* L'après-midi d'un faune*—and, December 30 to January 3, 1988, a brand-new* Nutcracker.

'SHAKA ZULU'

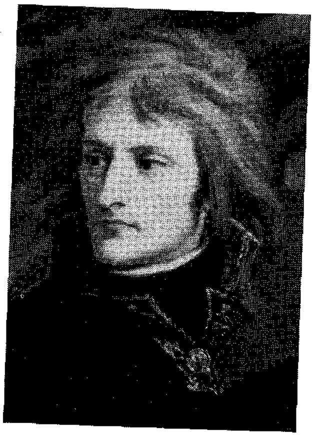
November 2 through 6 on Channel 5 from 8 to 10 p.m., watch this fascinating story of the black Napoléon, Shaka (played by Henry Cele), a military genius who built the greatest army Africa has ever known.

TROCKADERO GLOXINIA BALLET COMPANY

Below is Ekathrina Sobechanskaya, prima ballerina of her adorable all-male company, back by popular demand at La Mama Annex for ten performances, starting October 28. See Les Bijoux *and* The Trans-Siberian Express.

FREE MOVIE!

The Alfred Hitchcock Festival will show North by Northwest, *with Cary Grant and Eva Marie Saint, October 31 at 7:30 p.m. at Citicorp Center's Market. There'll be flowers and music during the week, clowns and magic on Halloween.*



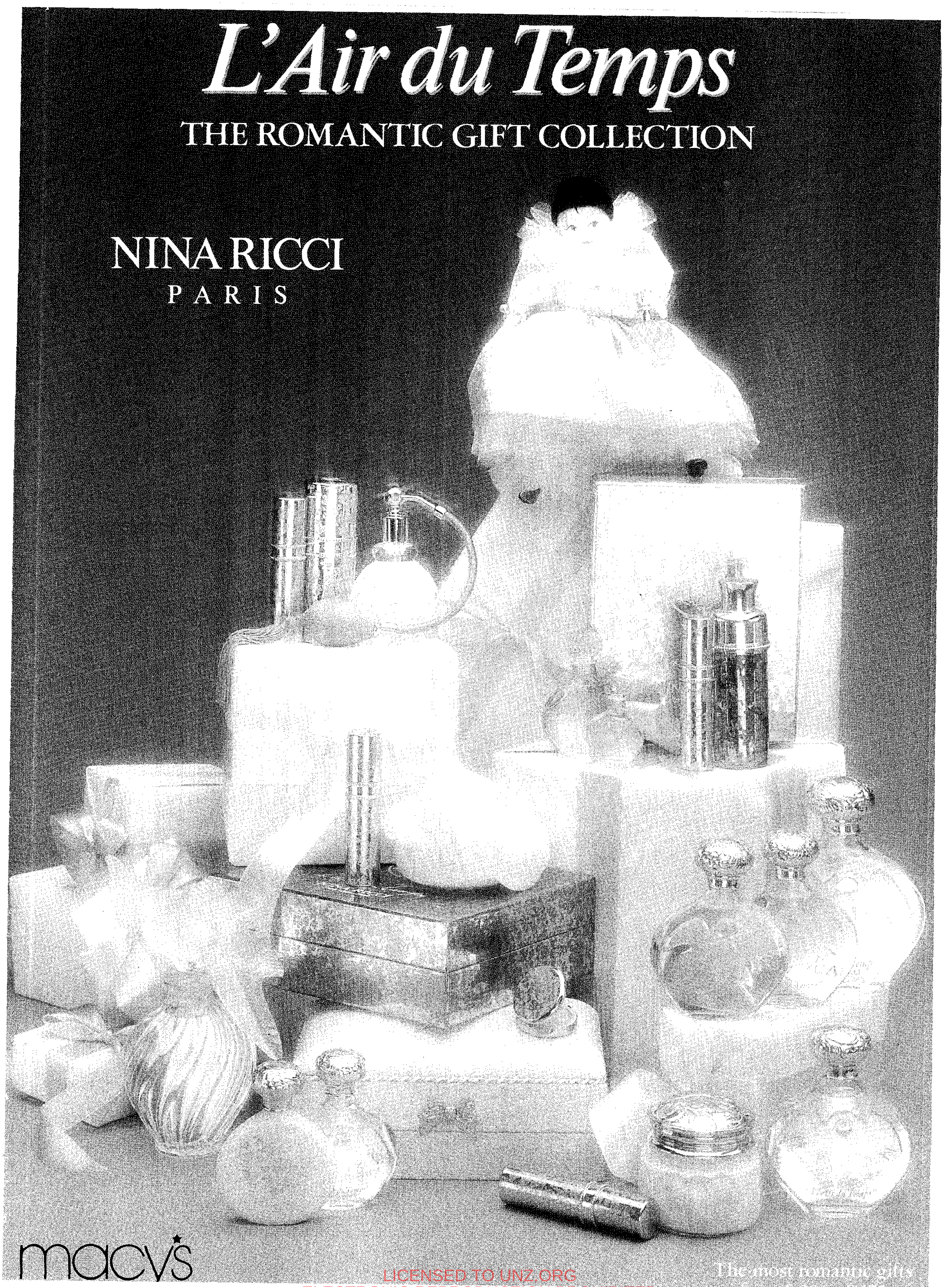
WILLIAM WORDSWORTH AND ENGLISH ROMANTICISM

The New York Public Library's exhibit, October 31 through January 2, 1988, offers literary and artistic works. Above is Jean-Antoine Gros's Napoléon at Arcole.

'INTO THE WOODS'

Here are Chip Zien, Joanna Gleason, and Bernadette Peters in the Sondheim-Lapine musical, about some folktale characters. It's previewing now at the Martin Beck Theatre and opens November 5.

Photograph: center, Tom Brazil.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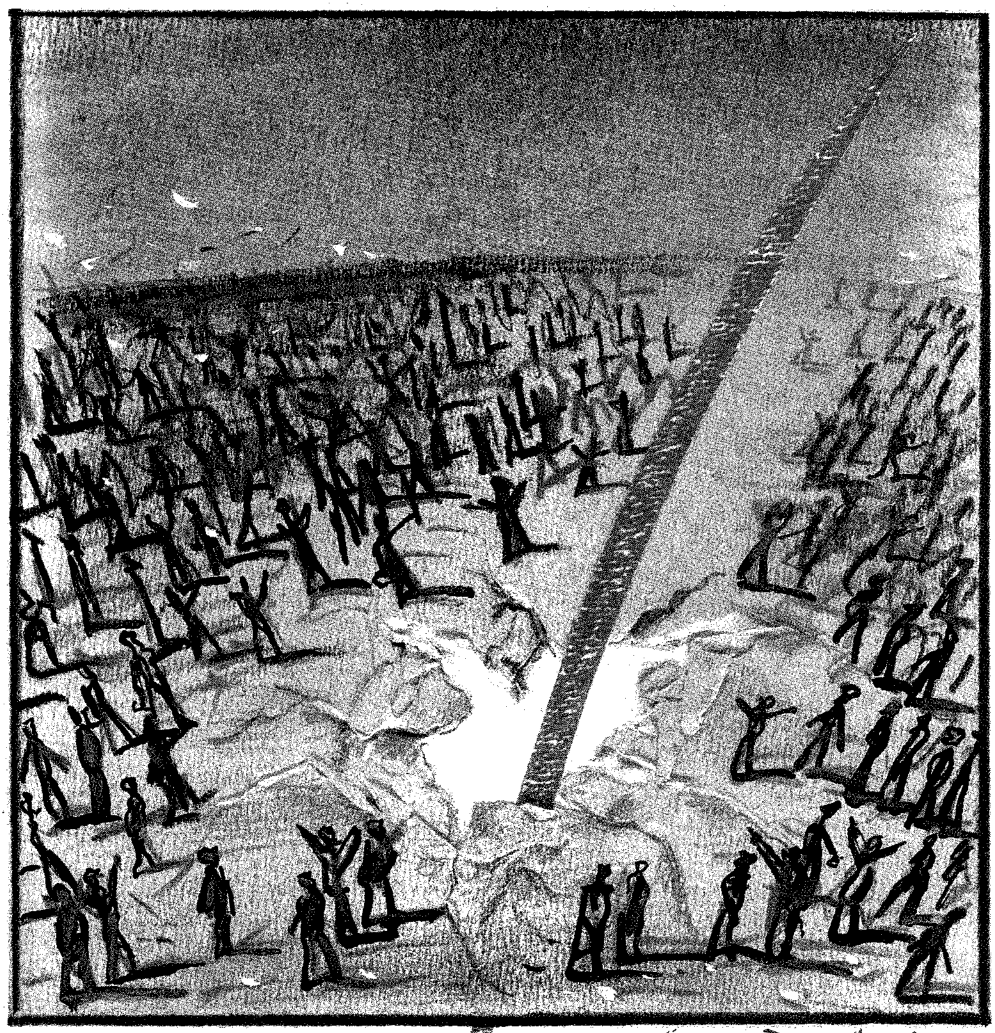
'DOWN WITH M.B.A.'S!'

Wall Street's trauma burst one bubble, but left the future a shimmering mystery

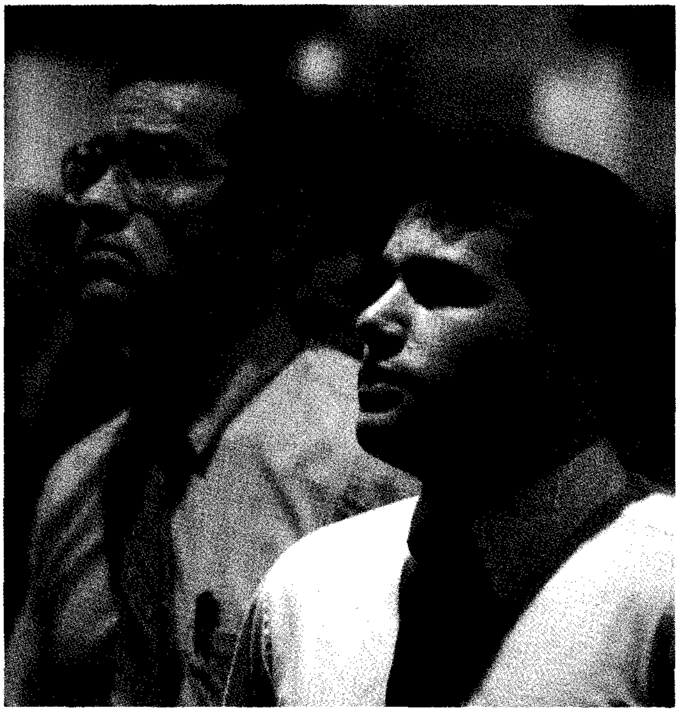
BY

JOHN TAYLOR



WELL BEFORE THE CLOSING BELL ON WHAT WAS already being called Black Monday, a mob of sorts had gathered outside the glass doors of the members' entrance to the New York Stock Exchange. More than 1,000 strong, the crowd clogged the sidewalk and spilled out into Broad Street. It included young British men serving internships at American brokerages, investment bankers wearing gilded horn-rims, television crews humpbacked with camera equipment, gangly Dutch tourists, Japanese businessmen, and girls with frosted hair and skintight acid-washed jeans.

People spanning the entire ethnic, economic, and social spectrum had converged on the Stock Exchange, tying up traffic on Broad Street. They were there because business had become theater in the eighties, and Black Monday seemed the dénouement. Inside on the Exchange, the market was falling faster and farther than it ever had in history—dropping, in fact, like a meteor into the void. In the final hour of trading alone, the Dow plummeted at a rate of 3.5 points per minute with 1.7 million shares a minute changing hands. And all across town, from Water Street to Park Avenue Plaza, from Harry's bar to the '21' Club, investors stared enrapt while the numbers melted away on the computer screens.



Watching the carnage.

As the crowd roiled and seethed around the members' entrance, a wraithlike man with a drooping mustache appeared on its fringes.

"The end is near!" he began to yell. "It's all over for the yuppies! Down with M.B.A.'s! It's all over! The Reagan revolution is over! Down with the yuppies!"

A heavy man in a suit and tie had just come out of the Exchange, and in a trader's bullhorn voice, he brayed back the popular T-shirt slogan: "Whoever dies with the most toys wins!"

"Down with M.B.A.'s!"

"Whoever dies with the most toys wins!"

"How many toys do you have now?" someone in the crowd asked the heavy man.

"None."

"Down with M.B.A.'s!" the Jeremiah crowed in triumph. "It's all over for the yuppies!"

BLACK MONDAY WAS UNDENIABLY A HISTORIC MOMENT that will be remembered for a long time. "I was drawn down here by the energy," Mitch Cohen, an entertainer who lives in New York, said as he stood in the human sea on Broad Street. "Whether the crash is positive or negative, it's exciting. This is where the energy is."

Indeed, Black Monday drew people to the Exchange the way a solar eclipse or some stunning planetary conjunction would compel ancient tribes to gather at the temple. It also inevitably brought out all the crazies and fringe elements. As a matter of fact, for two days last week the corner of Broad and Wall—the heart of the financial district—became a combination carnival and tent revival, replete with gaping bystanders, hawkers, charlatans, quacks, pickpockets, prophets, holy-rolling hymnal groups, comedians, and even advocates of that right-wing cult figure Lyndon LaRouche. And why had they all come? To witness the Fall of the Yuppie.

For while Black Monday may not herald another major depression, or even a severe recession, it does indicate a profound if still tentative social and cultural shift, the turning of the *Zeitgeist.* Put simply, the roaring eighties—the era when investment banking strangely came to be seen as a glamorous and even sexy occupation—are drawing to a close. According to Wall Street veterans, the generation of young professionals who came to work there after the bull market began in August 1982—and who have made mind-boggling and unprecedented sums of money while still in their twenties—will in all likelihood see their ranks decimated in the coming weeks and months. Many people, including, interestingly enough, many people on Wall Street, relish the current upheaval not only for the sense of reality they hope it will restore to the market but also for starting to shake New York's yuppoid-prepster cultural hegemony.

Since 1982, one out of four new private-sector jobs in New York City has been in the financial-services industry. Many of these jobs have been lower-paid clerical and administrative positions. But thousands of M.B.A.'s have been hired by the city's major brokerages and investment banks since the bull market got under way. They have been the economic avant-garde, acting—together with the hordes of new lawyers and accountants whose firms service the big Wall Street operations—as the primary force behind everything from the surge in value of American antiques and the proliferation of expensive restaurants to the skyrocketing prices of Upper West Side co-ops, East Village tenements, and Park Slope brownstones. In the process, the young professionals on Wall Street have become, as much as corporate raiders or junk bonds, an emblem of the era.

But because most of these people began work after the start of the bull market, they have never lived through a significant downturn. With such an eventuality little more than an abstraction, they have consumed—borrowing money for East Side apartments, Hamptons beach houses, and Jaguars—as if they would always be banking the salaries and bonuses that have flowed to them in the boom of the last five years. If a bear market severely erodes Wall Street's earnings, many of them may not be able to manage their debts. "My friend just bought a BMW," a well-dressed young woman standing outside the Exchange said on Black Monday. "Now how is he going to make the payments?"

According to a senior partner at a major investment bank, a number of young professionals on Wall Street have borrowed heavily in the last year to invest in the stock market. And the market's decline is confronting many of them with margin calls they might be unable to make. "They leveraged their big salaries to buy stocks, and now they've lost a lot of money," the partner says. "The people I run into in the halls are more preoccupied with the money they've lost than with their future on Wall Street."

But the future should probably be a matter of equal concern;

ILLUSTRATED BY EUGENE MIHAESCO

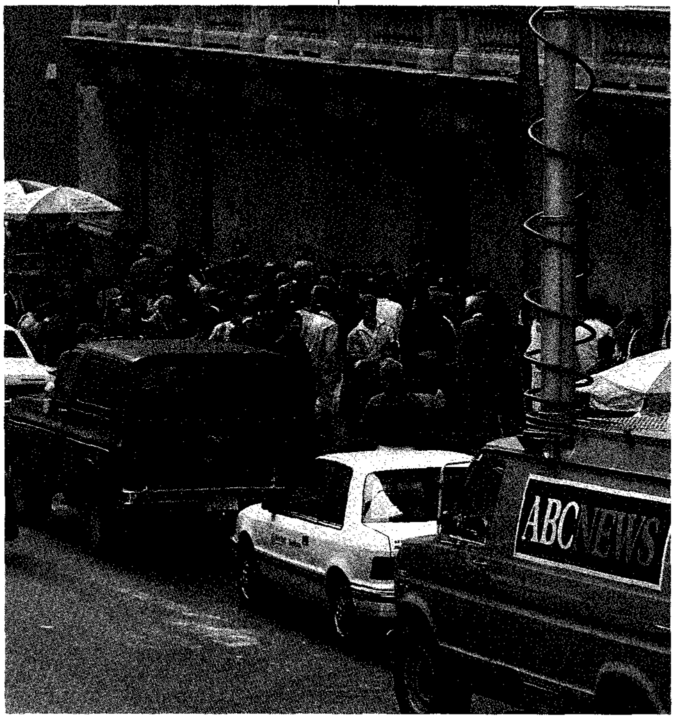
Photograph by Alex Quesada/Woodfin Camp.

THE UP SIDE: "THE WHOLE MONEY-MAKING CULTURE WILL CHANGE," SAID ONE INVESTMENT BANKER, "AND THAT WILL BE FOR THE BEST."

for the importance of these young professionals to the firms they work for has never been tested in a bear market, when financial activity slows across the board and the brokerages and investment banks that have expanded to such bloated proportions must drastically slash operating costs to remain afloat. And that has already begun, most noticeably at Salomon Brothers, which announced on October 12 that it was eliminating its municipal-bond department and firing 800 people throughout the company. The same week, Kidder, Peabody announced it was cutting back its municipal-securities department and eliminating 100 people.

As a result, fear is sweeping through the ranks of the young professionals. After last week's crash and zoom, even more Draconian cuts have become likely. "I don't even know if I should bother going in tomorrow," said a well-groomed young man from Morgan Guaranty who was also standing outside the Exchange last week. "They're going to start firing people immediately."

The market's behavior, however, is more a symptom than a cause of the travails about to descend on the young professionals. "A lot of those people were on the verge of losing their jobs anyway," says the senior partner. "The yuppies are in deep shit. You had a period of incredible growth when ten new M.B.A.'s could make you an extra $20-million, so it didn't matter whether you paid them $50,000, which was what they deserved, or $150,000." But first, he points out, the bond markets soured, and now the stock market has fallen. Also, merchant banking has placed strains on the capital of Wall Street firms by forcing them to invest their own money in their clients' deals. "So people have started waking up to how much it costs to turn on the lights every day," the partner says. "The newly minted M.B.A.'s are just cannon fodder. They aren't partners. They don't have capital. The people who run the firms are sacrificing them to save their own asses."



The crowds and the media converged.

According to the senior partner, this will lead to a profound re-evaluation among the young of the allure and prestige of working on Wall Street and of the prevailing tendency to define oneself in terms of success and to define one's success in terms of income. "What is essentially a parasitic profession has been elevated to a glamorous one," he says, "but the whole money-making culture will change, and that will be for the best." The shift actually began a year ago, he says, when Ivan Boesky admitted to insider trading. "When the Boesky thing hit, I said to my wife, 'This is bringing to an end the myth of glamour and power on Wall Street.' But at the time, people were still making record profits. Then last spring, the losses began in the bond departments of Merrill Lynch and Salomon. The stock market's crash is just adding insult to injury."

WHEN THE MARKET OPENED ON TUESDAY MORNING, work in all but the trading departments at the brokerages and investment banks had come to a virtual halt as people gathered nervously at Quotrons to watch the opening surge. "Everyone's huddled around the machines," said a woman in the investment-banking division of Citicorp.

At the same time, a huge line of spectators waiting to get into the visitors' gallery of the New York Stock Exchange spilled out of the building and up the block. The mood on the line—so long it seemed as if a Steven Spielberg movie were opening—was one of excitement. Everyone anticipated a terrific show.

"Yesterday was a bloodbath," one man in a blue suit and red tie told the group of Japanese he was escorting.

"A what?" one of the Japanese asked.

"Bloodbath."

"Brudbath?"

"A bloodbath. You know, all the stocks are falling. Everyone is being killed." He drew his finger across his throat and rolled his eyes. "A bloodbath."

"Oh. Brudbath. I see."

Others on line wondered when Wall Street's denizens would live up to their legend and start leaping from windows. "Do you think there will be any jumpers?" a woman asked her companion. "Maybe we'll see a jumper."

The two of them looked up at the towering buildings only to see hundreds of office workers at hundreds of sealed windows gazing down at the curious mob in the street.

In the midst of that crowd, at the subway entrance at Broad and Wall, a young homeless woman with an alert but detached expression sat beside a piece of cardboard on which she had written: MY NAME IS MARIA. I AM 18 YEARS OLD, DEAF & MUTE AND 8 MONTHS PREGNANT. MY MOM DIED IN APRIL. I HAVE TO HELP RAISE MY BROTHER NOW. NOBODY WANTS HIM. I ALSO HAVE A 14 MONTH SET OF TWIN BOYS. I MUST PAY RENT AND BUY FOOD, DO LAUNDRY. I NEED ALL THE HELP I CAN GET. WELFARE SAID NO. SSI SAID TO WAIT, MY CHECK WILL COME NOV. 1. PLS. HELP. THANK YOU.

"The contrast between this woman here and what's going on in there is what it's really all about," said Mitch Cohen, the man who had been drawn down to the Exchange by the "energy." "The people in there are panicking about paper losses and paper profits. This woman here is very calm—and she's destitute."

Across the street, Lyndon LaRouche's disciples had set up a

Photograph by Alex Quesada/Woodfin Camp.

table and were soliciting the crowd in their singularly aggressive fashion. Jeanne Kacprzak, a short woman with curly black hair, was offering people apple cores, saying, "Get your apple cores here! Free apple cores here! Get your apple cores!"

"This is all we've got left," she explained. "In the last Depression, we sold apples. Now we're so bad off we have to eat apples. So we're selling the apple cores. It's called the IMF diet."

She went on to say that the country had actually been in the midst of a depression for the past eight years, but that the media had conspired to hide the truth from the public. The only way to restore productivity, she continued, was to get rid of the "paper shufflers" on Wall Street. "We have to put all these yuppies back to real work," she said.

Soon, the streets around the Exchange were flooded with proselytizers. A man in a jacket and tie appeared with a red megaphone and began to preach to the crowd. "Jesus said, 'What good is it to amass all the riches in the world but lose your soul?' " he told the assembled multitudes. One group was singing Baptist hymns, while near them a man with a Karl Marx beard passed out literature denouncing capitalism. All manner of hucksters and barkers appeared as well. One began to sell apples from a box, at first offering them for 10 cents, then slashing them to a nickel when they failed to move. Mitch Simon was doing a brisk trade in postcards he had made from a photograph of a man about to jump from a tall building. "I sold about 60 yesterday," he said. "They were first two for a dollar, but they sold so quickly I raised the price to a dollar apiece. Comic relief is a real valuable thing, you know."

Indeed, over on Hanover Square, Mary and Paul of the Back and Neck Chiropractic Center on Fulton Street were standing beside a plaster cast of a human spine, offering free chiropractic screenings to passersby. "We're fixing the spines of people who have jumped out of windows," Paul said, and then pointed to the plaster cast. "This is a guy who jumped out of a window yesterday." Seriously now, Mary explained that the combination of stress and sitting all day gave brokers some of the most serious spinal disorders around. But while Black Monday might have been expected to leave a lot of people . . . out of joint, Mary and Paul said they were doing fewer screenings than usual. "Everyone's over there," Paul said, pointing across the square to Harry's bar.

THE PRESS, MEANWHILE, HAD UNDERTAKEN A FULL-scale stakeout. Before the market closed on Black Monday, camera crews had converged on the Exchange, and when the members began to stream out, red-faced and sweating, the camera crews surged forward to ask why the market had gone down. Most of the members refused to talk, and one actually covered his face with his leather attaché case, as if he were a mobster being brought in after arrest. In desperation, the television crews turned to whoever would speak, and, knowingly or not, ended up interviewing runners and messenger boys in those funny blue jackets about market conditions.

The next morning, with interest in the collapse at its highest point, Wall Street was besieged by the media. Two local television stations together with ABC News had arrived in vans with satellite dishes mounted on top to broadcast live from the scene. Reporters, turned away from the full-to-capacity press gallery at the Exchange, began swamping the investment banks with calls. The assignment for most reporters was twofold: to explain why the stocks had crashed the day before and to assess the market's mood in the wake of that collapse.

But the problem was that the stock market is not an actual entity. The people on the floor of the New York Stock Exchange just execute the trades decided on by hundreds of thousands of investors around the country for tens of thousands of different reasons. The phrase "stock market" is simply a metaphor, a convenient code to describe the sum of the actions of this swarm of investors. Thus, there was no single reason the market collapsed. Rather, there were a thousand reasons—from Nancy Reagan's breast cancer and Iran's missile attacks to program trading and the pronouncement of Elliott-wave theorist Robert Prechter in Gainesville, Georgia, that the Dow was due for a correction.

"The phone's been ringing off the hook," complained a harried member of the public-relations department of one major trading firm. "All these reporters want to talk to the analysts to ask them why the market is down. Why? Why? Why? The analysts don't know. No one knows. And they all want to know what the mood is. The mood sucks. That's obvious, too."

BUT THE DREAD WITH WHICH TRADERS HAD AWAITED the opening of the Exchange quickly dissipated as the market shot up 113 points in the first half-hour. Much of the buying was from corporations snapping up their own stock to stabilize its price. An initial euphoria swept through the floor of the Exchange. One member, emerging to the street for a smoke, said to a bystander, "There's no fear. The market is driven by fear and greed, but there's no fear. That's what worries me."

According to Bill Bremner, a sort of denial syndrome was in effect. And he should know. Bremner is a member of the Seventh-day Adventist Community Health Services, and on Tuesday he was offering, as he regularly does, free blood-pressure tests from a van parked on Broad Street. "Traffic is less than usual," he said. "We sometimes have this van filled. But today a lot of people don't want to know that their blood pressure is high, because they're trying to ignore the reality of the whole situation."

By midday, however, that had become impossible, because the market had fallen more than 200 points from its high at 10:30. No sooner had corporations helped drive prices up by buying their own stocks than institutional investors started selling to take profits. Traders were again in a panic.

At noon, the trading floor at Drexel Burnham Lambert was bedlam. Ed Kantor, the silver-haired man who runs Drexel's trading department, was practically running along from station to station, his face grim. The vast, U-shaped room was a swirl of paper, cigarette butts, bags of uneaten bagels, tubs of whipped butter, and gesticulating, shrieking traders. They shrieked at each other, they shrieked at their screens full of declining equity positions, they shrieked at the telephones that went unanswered for crucial seconds while prices dived. But most of all, they shrieked at that large abstraction, the Market itself. "Stop the selling!" a trader named Frank pleaded to his Quotron as he watched the figures tick down. "Stop the selling!"

By midafternoon, stocks had indeed risen again. In fact, on Tuesday the market was lashed by even more furious trading than it had experienced the day before, rising 210, then dropping 226, then rising again to close up 102. A staggering 608.1 million shares had changed hands without establishing any real direction. The day seemed testament to the hysteria of indecision that had seized Wall Street. As closing time drew near, the crowd again gathered at the Exchange's members' entrance, awaiting some sort of revelation, some signal from the *Zeitgeist*. But the closing bell came and went, and—one by one—steaming, red-faced members emerged from the glass doors and pushed brusquely through the crowd. It eventually became clear that nothing was going to happen. There would be no oracular utterance, no dénouement. So after a while, with their thirst for drama still unslaked, the people in the crowd began to drift uncertainly away. Their future was as impenetrable as it had been that morning. And as the market continued to roller-coaster in the days that followed, people had the feeling that while the age of the yuppie might be ending, no one knew what lay ahead.

WILD IN THE STREET

TEN LESSONS

BY
JOHN CRUDELE

With the dust still in the air, some do's and don'ts that could help stave off pain in the uncertain world of the new-age market

“THIS IS A GOOD BUY OPPORTUNITY,” A FRIEND ON Wall Street was saying three weeks ago as the Dow Jones industrial average started to slip. “It's good-bye house, good-bye car, good-bye bonus.”

Gallows humor like that was buried in the chaos last week when the stock market shocked experts and amateurs alike by losing 22.6 percent of its value in a single session. But should investors have been surprised? “Everything was staring them in the face,” says Hugh Johnson, chief economist for the First Albany Corporation. “A lot of people were bothered by troubling signals, including attractive interest rates and the prospect of higher inflation. But they were blinded by the brilliance of the bull market.”

Wall Street spent the summer entranced by its own success, oblivious to indications that a near-catastrophe lay ahead. When the signals began flashing like neon lights—when 30-year Treasury bonds, for instance, started paying 10 percent rates—the Street panicked.

“The market was dramatically overvalued, no matter how you looked at it,” says Jon Groveman, head of equity trading at Ladenburg,Thalmann & Company. “Once interest rates got to 10 percent, it took away Wall Street's footing.”

Now a lot of people are trying to figure out what they've learned from the wild ride. Here are ten quick lessons from the Crash of '87.

1. *Watch out for those full-page bank ads touting new, high interest rates.*

Wall Street was so giddy over its success that it hardly paid attention when interest rates began climbing last March. Even after a number of pros started saying that very weak bond prices (which move down when rates move up) foretold an imminent drop in stock prices, the market moved higher. By summer's end, fixed-income investments, like certificates of deposit, and money-market funds had become competitive alternatives to the stock market—and Wall Street snapped out of its trance with a shudder. “The relationship between interest rates and stock prices is inescapable, and regardless of how long it is ignored, sooner or later a price will be paid,” says Groveman.

2. *A liquid can flow in many directions.*

Throughout the summer, as stock prices set record high after record high, a lot of enthusiastic pros said the reason was “liquidity”—an ocean of money was flowing around, looking for a place to settle, and ending up in the stock market. From now on, Wall Street should remember that however fast money can flow into the stock market, it can flow out just as quickly.

“People were holding stocks on the basis that liquidity would keep coming in and in,” says Michael Sherman, head of the investment-policy committee at Shearson Lehman Brothers. The money flow started to slow—and then change direction—when rates headed toward 10 percent.

3. *Even arbitrageurs get the blues.*

For the last few years, while the takeover game dominated Wall Street, it sometimes seemed as if corporate raiders and their arbitrageur acolytes couldn't lose. No matter what happened to the deal, those big-money players always seemed to walk away richer, often at the expense of other investors. But in last week's crash, takeover and other speculative stocks fell the farthest—taking some of the big players with them. The arbitrage departments of several major brokerage firms were said to be in big trouble on Monday—saved only by the quick rebound in the middle of the week. “The carnage is mind-boggling,” said one arbitrageur, surveying the ruins of his craft.

Remember this lesson well. Now that stock prices have fallen, a new generation of players is bound to carry on the game.

4. *Corporate profits are about as easy to estimate as the family budget—in other words, don't count on them.*

Besides going on about the high level of liquidity, bullish investors last summer kept repeating that the outlook for corporate profits was so good that stock prices had to go higher. “Stocks were living in tomorrowland,” says one market watcher.

As it turned out, earnings have become something of a disappointment. After several months in which analysts kept raising their earning estimates, they reversed themselves in October. Suddenly, says Stan Levine, head of Institutional Brokers Estimate System, there were 37 percent more reductions in earnings estimates than increases. With the reversal, Wall Street lost one of its excuses for pushing stock prices higher.

5. *Small investors should risk only what they can lose.*

Even blue-chip stocks, the traditional investment haven of the little guy, got clobbered when Wall Street took its dive. “We tend to get greedy,” said a 70-year-old retired man who was watching the ticker tape last Tuesday at Charles Schwab's Madison Avenue office. In two days, he had lost 20 percent of what he'd invested in the market. “I don't want to have to go back to work,” he said.

6. *Big investors should risk only what they can lose.*

Brokerage firms, insurance companies, and pension funds bet bundles on the stock market and increased their payrolls to reflect how much money they were making. They may now face a period of layoffs and soul-searching. If last week's trauma proves one thing, it's that small investors have no monopoly on bad instincts about where to put their money.

7. *Computers grease the skids.*

When the Dow can fall 150 points in just 30 minutes—as it did on October 19—brokerage firms risk being overwhelmed by the machines that can process stock orders by the bushelbasketful. Even some proponents of computer trading were shaken by the speed of last week's developments. “In light of the tremendous upheaval, I would think that some constraints on the use of programmed trades might be in order,” says Donald Selkin, head of stock-index-futures research at Prudential-Bache Securities, Inc.

Of course, there's a bright side to this. If much of the blame for the market's rout can be heaped on computers, then the crash last week may not be as ominous as it first appeared.

8. *Loose lips sink markets.*

All of President Reagan's assurances last week that everything was all right with the economy couldn't undo the damage Treasury secretary James Baker caused by implying that the United States might force the dollar lower. Wall Street wants a stable dollar, stable interest rates, and cooperation between America and its trading partners—not arm-twisting that could provoke an all-out trade war.

9. *The parts aren't interchangeable.*

Wall Street liked Paul Volcker as Federal Reserve chairman because he kept inflation down. The markets aren't sure about Alan Greenspan, his successor. In the same vein, Wall Street did fine under President Reagan, and it isn't comfortable not knowing who the next president will be. This is not a good environment for investors.

10. *Beware of gurus, pundits, and other wise men and women bearing advice.*

Last week is only the latest demonstration that the folks who claim to know what the stock market is going to do are wrong at least as often as they are right. Almost up until the end, the majority of stock-market experts were saying that the Dow would soon go to 3,000 or even 4,000. On the other hand, Arch Crawford, the 46-year-old editor of the New York–based *Crawford Perspectives* newsletter, says he's been turning to the stars for guidance, comparing the movements of the planets to the movement of the Dow. “I found the correlations are extremely high,” he says. Skeptical? On October 10, Crawford told his 500 subscribers that “the next powerful turning point near-term should come around the 22nd to the 27th of October, where we could have a violent washout.” Beyond that, he said last week, the first half of November could be worse.

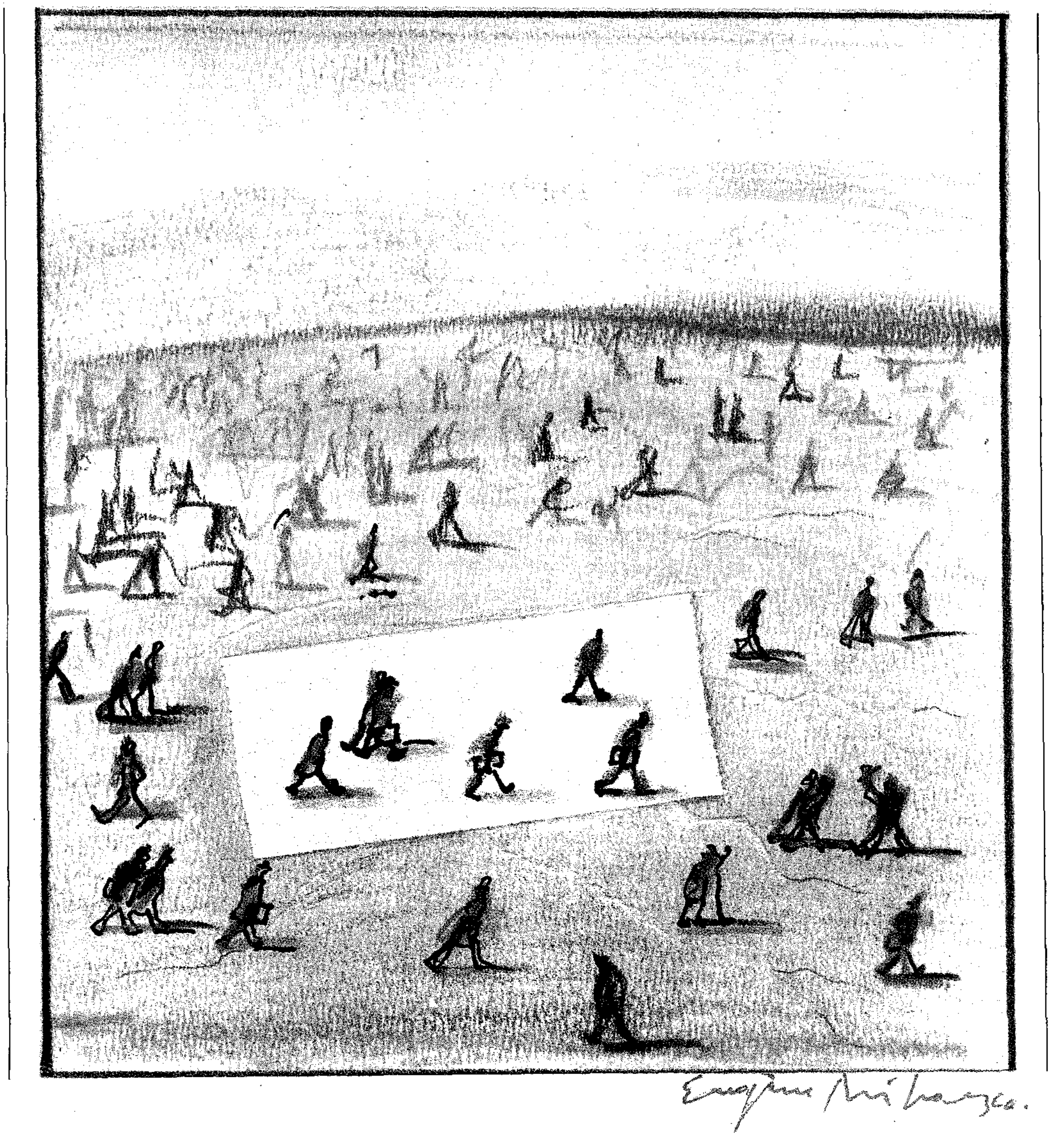
WILD IN THE STREET

RONALD WILSON HOOVER?

Who stands to gain and to lose as the politics of '88 play out of the shock

BY

JOE KLEIN


Eugène Mihaesco.

JUST BEFORE FIVE O'CLOCK LAST TUESDAY AFTERNOON, workmen placed a microphone near the diplomatic entrance on the south portico of the White House. Word was passed to the pressroom: The situation on Wall Street was serious enough that the president was actually going to stand there, read a statement, and take a few questions from reporters.

This was a significant moment in the Reagan presidency on several grounds. For one thing, he really had something important to say: The administration finally was going to deal with Congress on the budget deficit—a message that sent uncertain markets around the world into immediate, euphoric flight. But also, for the first time in weeks, Reagan was standing still as he said it. The game of fox and hounds—reporters chasing clumsily, shouting questions into the prop wash as the president ambled across the lawn to his helicopter, smiling with bitter condescension, cupping his ear teasingly, finally emitting a strangled aphorism ("Over my dead body" or "The Iranians aren't that stupid")—was finally over. Reagan was treed last week. He even had to give a press conference.

For months, it had been a clever game. The reporters were made to seem rabid; the fox grinned and shrugged as they frothed at his heels. One day, the rampaging hounds scattered a covey of schoolmarms gathered to celebrate some matter of inconsequence with the president in the Rose Garden. Ingrates! The teachers screamed at the dread troika of Donaldson, Plante, and Wallace, who were trying to elicit Reagan's feelings about the future of Bork. "We are only trying to do our jobs, madam," Plante responded acidly.

Watching the spectacle on PBS that evening, the fox, no doubt, chuckled in his lair. This was fun—but there was a dangerous downside to the game, and I suspect it had a role in Wall Street's convulsion last week.

Inauguration Day, 1933.

The almost daily chase to the helicopter—it seemed the president was perennially caught in the act of going on vacation or returning—reinforced the gathering sense of triviality and irrelevance that was enveloping the administration: By definition, Reagan wasn't standing his ground; he was in flight, escaping. He was fading into senescence, with nothing of substance to say. He was becoming a bemused bystander—in Central America, in the budget process (where the Gramm-Rudman-mandated cuts would do the dirty work). Events were beyond his control—in the Persian Gulf, in the Senate Judiciary Committee. He was wavering on the *contras*, on Bork, on arms for hostages, on just about everything. This did not send a message of great confidence to Wall Street or the world.

"For several years," said Senator Daniel Patrick Moynihan, "the people in the embassies have been telling me, *You have no government*. Apparently, that news has now been passed from the diplomatic to the financial community. *That* is what was at the root of the panic you saw last week."

The panic may have been a fleeting phenomenon—or it may not have been. Certainly, there will be attempts to characterize it as nothing more than an intemperate yuppie hiccup. But there is a sense, at least in the political community, that the subliminal calculus of the 1988 campaign was permanently changed by Wall Street's wild ride. Until last week, if you cornered a political analyst late at night at the end of the bar, ordered him a double scotch, and let him tell you his darkest thoughts, the scenario would often be "The 1980s are the 1920s all over again. Reagan is a combination of Harding and Coolidge. He's leaving a legacy of economic disaster. The next president will be Hoover. Maybe I should sit this one out." Mario Cuomo said as much in Indianapolis last July (his tacit calculation was obvious: F.D.R. came *after* Hoover). But that changed with last week's panic: Maybe *Reagan* was Hoover.

Certainly, there were eerie parallels in rhetoric. Standing in front of that telltale microphone, Reagan said, "The economic fundamentals in this country remain sound."

And Hoover, 57 years earlier: "The fundamental strength of the nation's economy is unimpaired."

White House aides reacted vehemently to any suggestion of history repeating itself. "This guy is not Hoover. He will never be Hoover," said one. "The first vote he ever cast was *against* Hoover. He's more like Roosevelt—in a crisis, he'll keep trying things until he finds something that works. I have no doubt that if he perceived a crisis, he would do what he had to, even if it was in apparent opposition to everything he believes. Look at what he did in Lebanon: I can assure you that packing up after the Marines were massacred was counter to Reagan's most basic impulses. But he did it because it was the only sensible thing to do. He'll do what's right if there's a financial crisis, too."

This argument should not be dismissed out of hand. Ronald Reagan's fighting instincts are underestimated at peril; they created his remarkable luck. But those instincts have atrophied in the aftermath of the Iran-*contra* scandal—his message, shouted on the run to the helicopter, has sounded tinny and halfhearted. Indeed, the paralysis of the past year has been positively Hooverian. "What you're seeing is the Howard Baker presidency," said a conservative strategist. "It is passive, reactive, status quo-oriented. A complete disaster."

THAT'S GRINDING A WELL-WORN AX, BUT THERE ARE others who say that Baker is ill-suited to be chief of staff. "Baker is a great politician, one of the most talented men in Washington," said a former White House aide, "but his weaknesses are too much like Reagan's—he's not the hardest-working guy in the world, he delegates everything, and he tends to run on his instincts more than on facts. The real problem is that his instincts tend in the exact opposite direction from Reagan's: He's a conciliator; Reagan's a fighter."

The truth is, Baker had an impossible sale to begin with: Given the Iran-*contra* scandal, the Democratic Congress, and the rather loopy quality of some of the president's most basic political assumptions (especially on the economy), there was no way he could have mounted a head-on assault. But the at-

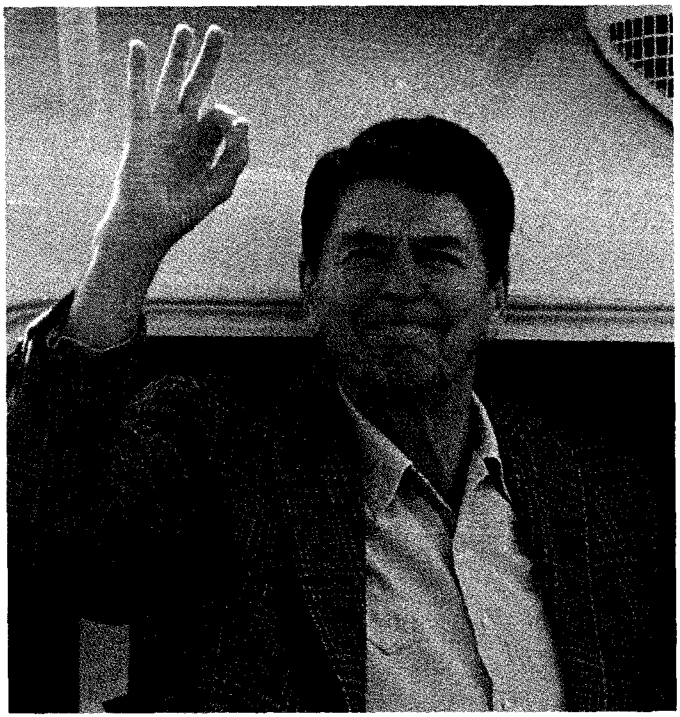
Photograph: The Bettman Archive, Inc.

SHOCK VALUE: "THIS MAY TURN THE PRESIDENTIAL CAMPAIGN INTO SOMETHING SERIOUS," SAID DEMOCRATIC CONSULTANT DAVID SAWYER.

tempts at a conciliatory strategy—trying to sell a Central American "peace" plan that was clearly a ploy to get more aid for the *contras,* trying to sell Bork as a moderate—*have* been rather lame.

Reagan, a B-actor to the bone, has gone out and read lines he really didn't believe, which were followed by inevitable slips and gaffes (representing the president's real views), undercutting Baker's strategy and sending a clarion message to the world: This is amateur hour. "One thing we should have learned by now," said a White House aide, "is that you really can't go against his gut feelings."

The budget battle promises to be more of the same, but now the stakes are much higher. Other issues—even Supreme Court nominees and bush-league Marxists in Central America—seem trivial when the specter of an economic collapse has been raised. Significantly, the budget was one area where Reagan refused to allow Baker to rein him in: He was wedded to supply-side gossamer and moonbeams—until last Tuesday, when he agreed to meet with Congress and "listen to their proposals." Typically, those words (which Reagan read off a three-by-five card) had hardly been uttered when unnamed "top White House officials" were letting it be known that the president's only intention was to "listen." He would not compromise on taxes . . . or maybe he would, a little. It wasn't clear.



Insisting the signs were good.

The conciliatory tone became more adamant as the week went on, and the markets continued to fibrillate. By his press conference on Thursday, Reagan was vowing that "everything will be on the table except Social Security" when he meets with congressional leaders.

"Let's be honest. The events on Wall Street have pushed all of us to start thinking seriously about a solution," said Representative Charles Schumer of Brooklyn. "Before last Monday, everyone was happy with the status quo—the president didn't have to give in on taxes; the Congress didn't have to give in on spending. The Gramm-Rudman mechanism would cut $23 billion from the budget without any of us having to make a decision. Now we have to show the world that we're serious, that we're willing to act. If Reagan won't deal—and deal seriously—he's opening himself up to the possibility of another crash."

The jittery nature of the financial markets made it likely that the president and Congress would make a reasonable show of negotiating a deal. "But we need more than that," said one Democratic strategist. "I hate to admit this, but I kind of agree with Reagan about raising income-tax rates. It would have a chilling effect on the economy. At the same time, we absolutely need to cut the budget and trade deficits. So what do you do? You have to look at things like a gasoline tax—the crisis in the Gulf would be a good excuse to do something like that—or a tax on consumption. You need to draw in people who think creatively about these things, like Bill Bradley. Will that happen? No way. We're at what might be a real turning point in history, a time that cries out for leadership, and what are we likely to get from Washington? The same old bickering. It makes me sick."

Such disgust with politics as usual was not uncommon last week. The question was how long the dissatisfaction would linger, and whether it might influence the quality of the upcoming presidential campaign. "People aren't going to forget what happened on Monday," said Bob Beckel, who ran Walter Mondale's campaign in 1984. "Even if the market comes back all the way, they won't forget. It'll be a dark cloud hanging over the process—every little bump in the economic road is going to seem more precarious."

INDEED, FOR AN ENTIRE generation—the perpetually callow children of the baby boom—Black Monday was a first: A first real look into the abyss. Suddenly, all those parental warnings about the need to save, the perils of plastic, the follies of balloon mortgages and condo-mania (even the old folks' insistence on buying Buicks instead of BMWs)—all those cautionary tales of the bottom dropping out that seemed so archaic—suddenly became real, if only for a moment. And with that realization came another: Politics might matter. In the sixties, it had been a form of entertainment: street theater—a temper tantrum against the abstraction of Vietnam (or, perhaps, the reality of the military draft). In the seventies and eighties, it was irrelevant—an intrusion on the more pressing concerns of "being" and spending.

But the eighties may have ended last week, and with them, the luxury of apathy. In those moments when it seemed the bottom actually was dropping out, there may have been a flicker of interest: Who *were* the clowns running this show?

"This may turn the presidential campaign into something serious," said David Sawyer, the Democratic consultant. "It may mean that substance will finally become more important than style."

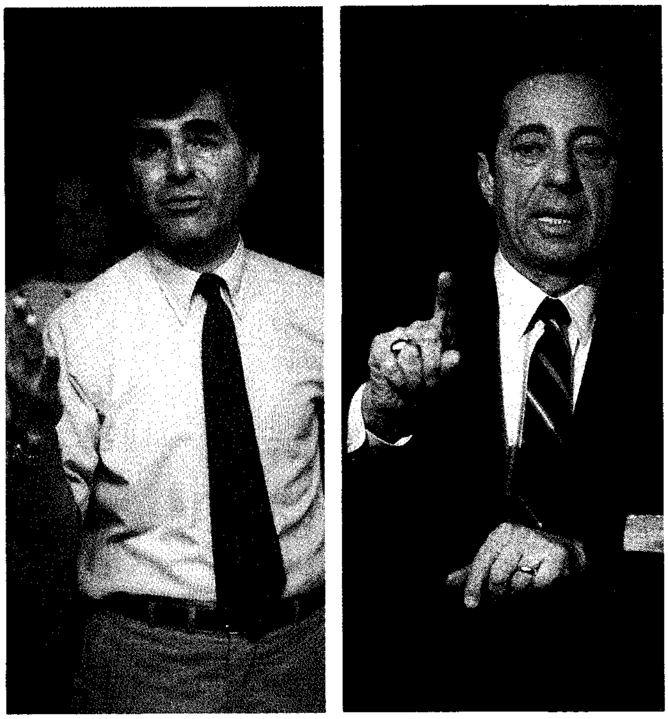
Heaven forfend. The immediate political question was, Will the Democrats—the natural beneficiaries of an economic travail—prove to be as inept when it comes to substance as they've been with regard to style?

With the exception of Bruce Babbitt, who has made some interesting economic proposals out of desperation ("substance" was the only gambit that might get him some atten-

Photograph: A.P./Wide World.

tion), the Democrats offer meager fare. The consensus in Washington was that Massachusetts governor Michael Dukakis—emerging now from a period of mourning after his staff irrationally bludgeoned Joe Biden's stillborn campaign—would benefit most from the economic uncertainty. "The guy who wins is going to have to seem like a real manager, someone who has a handle on the economy in a future-looking rather than a retrospective way," said Congressman Schumer. "Dukakis comes closest, I guess."

Dukakis's economic platform, however, seems to begin and end with a recitation of the wonderful things happening in Massachusetts. His only suggestion for raising revenue has been more efficient tax collection. His most visionary proposal has been to suggest—in truth, to demand vehemently, with a smoldering passion—the need for more *regional planning.* "A candidate for president isn't required to submit an alternate budget," said Susan Estrich, the Dukakis campaign director. Fair enough—but *some* detail would be nice, especially now, and especially since Dukakis has a history of encouraging creative thinking as governor.



The stock of Dukakis and Cuomo was up.

The rest of the plausible Democrats have problems. "Paul Simon's constituencies, the old folks and labor people, will look to him with greater enthusiasm now," said one Democratic consultant, "but his economic solutions are classic New Deal. They relate more to the last crash than the next one." At the very least, Simon will have to explain how he plans to launch a massive jobs program and balance the budget at the same time—and the old Democratic saw, "decreased unemployment means increased revenues," doesn't count. In fact, it sounds more and more like the companion supply-side saw: "Decreased taxation means increased savings." It should probably be dismissed as voodoo welfare statism. The same goes for Jesse Jackson's voodoo populism.

Congressman Dick Gephardt is in deep trouble: He is selling protectionism, and every sophisticated junior economist "knows" that the Smoot-Hawley Tariff bill of 1930 was a primary cause of the Great Depression. In any case, after last week, even unsophisticated folks know how intertwined our fate is with the Japanese—maybe it's best not to rile those fellows.

Senator Albert Gore managed to make foreign policy the central issue of his campaign at the very moment when it was being overwhelmed by economic events. "This will be an election when managerial experience and economic literacy will prove far more important than foreign affairs," said Kirk O'Donnell, of the Center for National Policy. "Leadership will be more to the point than 'character.' "

Indeed, there was a feeling that if the Dow made another sustained downward move, the pressure on Mario Cuomo to run would increase dramatically. "If it seems that real hard times are in the offing," said a Republican analyst, "then the candidate with the best chance will be the one who can come up with the 1988 equivalent of 'nothing to fear but fear itself.' That probably means Cuomo."

The governor—still adamantly out of the race—stepped up the pace of his noncandidacy last week, speaking to Hispanics in Washington and to a state party dinner in Arizona.

AT THE SAME TIME, IT IS INTERESTING THAT THE REpublicans—who should, and probably will, suffer most because of the economic uncertainties—offer considerably more than the Democrats when it comes to fully formed economic theories. In fact, it's likely that the most dramatic positions in the tax–no tax debate will be held by Bob Dole and Jack Kemp, who will go at each other fang and claw when the Republicans debate one another for the first time in Houston on October 28.

"Dole has voted for every tax he's had an opportunity to vote for," said a Kemp strategist, "including the withholding tax on savings accounts." In fact, Dole is *the* voice of financial orthodoxy in the campaign—and the Republican establishment knows it. Demographic surveys show that he, not George Bush (who will muddle along in the economic debate, as he has in every other aspect of the campaign, tethered to the administration), is the clear favorite of the wealthiest Republicans. Dole is also the only candidate in either party, except Babbitt, who has addressed the great economic unmentionable—entitlements. In 1985, he led the bi-partisan effort to freeze cost-of-living adjustments across the board, which will not endear him to the senior-citizen litmus-testers. But it does seem clear that any serious attempt to reduce the deficit must include at least a passing glance at the enormous sums being disbursed in welfare to the middle-to-upper-class elderly. Former Commerce secretary Pete Peterson pointed out in *The Atlantic* last month that of the $455 billion in entitlements "dispensed from the federal budget, 85 percent was not means tested—in other words, was not targeted to people living in poverty." Of course, Senator Dole played a primary role in disbursing a substantial portion of the pork—the ridiculous $26 billion paid out to farmers.

Former Delaware governor Pete du Pont—the Bruce Babbitt of the Republicans—has proposed the total elimination of farm subsidies, and several other deficit-reducing schemes, but he has also been wedded to a good chunk of the supply-side gospel, following the lead of Jack Kemp.

Kemp remains the wild man of supply-side economics. His expertise may rouse his flagging campaign, even if the theory seems even more bereft of logic than ever before—certainly, Ronald Reagan can attest that a politician who promises death before new taxes can be assured of a long and happy career. At least, until the roof caves in.

Kemp and his followers can be counted on to pressure Reagan to keep the faith, to hold the line against higher taxes in a budget compromise with Congress. Their intransigence may well prove to be the Waterloo of the New Right. As a leading supply-sider who advises Kemp elegantly put it, "Reagan can't raise taxes. He just can't. For Reagan to raise taxes now, it would be like saying that everything we've stood for, everything we fought for and believed, everything that *worked* for the past seven years, was just plain nonsense." ■

Photographs: left, Steve Liss/Gamma-Liaison; right, Arthur Grace/Sygma.

CUOMO AND THOSE RUMORS

The Cuomo family: (seated) Madeline, Mario, Christine Perpignano, Matilda, Maria; (standing) Andrew, Margaret Cuomo Perpignano, Robert Perpignano, Christopher.

GETTING TO THE BOTTOM OF ALL THE 'MOB' TALK

BY NICHOLAS PILEGGI

Photograph by Don Pollard.

LAST MONTH, WHEN MARIO Cuomo was in Anaheim, California, to address the National Association of Broadcasters, he was approached in a hotel lobby by a smiling, enthusiastic woman. As the governor listened in shock, the woman urged him to run for president—even though, she explained, she'd heard that a member of his family was "involved" with the mob. "That's them, not you," Cuomo recalled the woman saying.

"I asked her where she heard such things," Cuomo said in a recent interview, "and she said it was the scuttlebutt around her husband's office."

And who was her husband? Douglas Edwards, the veteran CBS radio and TV anchor.

"I know it's all around the place," Cuomo said, "but what do you do about it?"

One of the things Cuomo did was complain to the New York *Times*. Twenty-two days after Anaheim and the day after CBS correspondent Lesley Stahl asked him about rumors of "skeletons in his family closet," Cuomo called E. J. Dionne Jr. of the *Times* to say he suspected that an organized campaign was at work spreading malicious stories, particularly about his in-laws. The *Times* printed an article about the phone call (Cuomo belatedly claimed he'd been speaking off the record), but even that public exposure has done little to quiet the storm.

The governor is right on one count: The rumors about him and his family are everywhere. In fact, so many are in the air that several major news organizations have hired private detectives and former city cops to help investigative reporters sort out the stories.

No one, however, has yet turned up anything of substance against Cuomo, even though journalists have been looking, off and on, for several years. "We scrubbed him pretty good [a year and a half ago] and didn't come up with anything," said a reporter for one major out-of-town newspaper.

Of course, no one can be scrubbed completely clean. The best that can be said so far is that the most prevalent rumors about the "mob" skeletons in Cuomo's family closet turn out to be misleading or false.

For example, Edward McDonald, head of the Organized Crime Strike Force of the U.S. Attorney's office in Brooklyn, said he's received dozens of calls from reporters about a rumor that Cuomo met with a mob capo a decade or so ago after his appointment as secretary of state under Governor Hugh Carey. The rumor, McDonald said, can probably be traced to a report by agents who had been tailing John "Sonny" Franzese, a capo in the Colombo crime family. At a big wedding in the mid-seventies, Franzese was one of a score of people who shook Cuomo's hand. McDonald added that there's no evidence that Cuomo even knew who Franzese was. "Aside from that," said McDonald, "I have never heard of Cuomo connected with any wiseguys in any way whatever. It shouldn't be worth denying, but still, the calls keep coming in."

The Feds think they've traced the Sonny Franzese rumor to a big wedding party.

MOB CAPO JOHN "SONNY" FRANZESE.

The governor's suspicion that there's an organized campaign of slander against him doesn't seem to be borne out, however. Many of the rumors are traceable to idle gossip, some of it coming from a Brooklyn bar that's a hangout for cops and ex-cops. Some of the stories are linked to specific incidents in Cuomo's past—the mysterious mugging of his father-in-law three years ago in Brooklyn, for example, and the bitter lawsuit that has developed between Cuomo and his former partners over the distribution of legal fees.

But reporters in search of Cuomo's skeletons also come across political gadflies and adversaries of the governor who breezily pass out misinformation. One of these sources is a man who worked in public relations for the Right to Life candidate in the last gubernatorial campaign; another is a veteran, politically conservative legislative aide who has long been a source for the press on organized-crime matters. Neither man seemed aware that the information he offered was largely inaccurate, though neither sounded particularly upset when told of the inaccuracies.

Besides the story of the supposed meeting with Sonny Franzese, the other major rumors about Cuomo making the rounds these days are:

☐ That the mugging of Cuomo's father-in-law, Charles Raffa, was a mob beating that grew out of a dispute over arson.

☐ That Cuomo interfered with the police investigation of the beating.

☐ That the record of a Raffa arrest for arson has been erased from the state computer.

☐ That early in his career, Cuomo represented organized-crime hoods in Queens.

☐ That mob capo Michael Franzese (Sonny Franzese's stepson) gave Cuomo $30,000 during his 1983 gubernatorial campaign.

☐ That Cuomo's former law firm paid money through an escrow account to a mobster who was later acquitted of murdering an undercover detective in Queens.

Several of these rumors can be dispelled with one or two phone calls. Others—particularly those involving Raffa—are more complex, though it should be emphasized that nothing substantial has come out to link Raffa with organized crime or, for that matter, with any wrongdoing more serious than a 1973 misdemeanor arrest for offering an improper gratuity. Except for an NBC report two years ago on campaign contributions, none of the rumors (or anything close to them) has yet been printed or broadcast. But the stories continue to be passed around by cops, media people, and others in a kind of shadow network of gossip and loose talk.

Here, for example, is what the legislative aide (who was speaking on a not-for-attribution basis) said when asked whether Cuomo was linked to the mob: "No question Cuomo [is] linked. He represented organized-crime guys when he

Photograph: New York *Daily News*.

"I'M NOT LOOKING TO SMEAR ANYBODY," ONE SOURCE OF RUMORS CLAIMED. "IF THERE'S NOTHING THERE, FINE."

was with his law firm. He also accepted campaign money from mob guys who ripped the Feds and state out of millions of dollars in a gasoline-tax scam. And his ex-law partners have the story that will show how the firm was used to pay off Carmine Gualtieri, the guy who got arrested for killing the undercover cop in Queens about a year ago. The law-firm payroll was used like a wash."

None of that stands up to close scrutiny.

THOUGH THE RUMORS ABOUT Cuomo have been circulating for some time, the talk picked up dramatically last February, after he announced that he wouldn't seek the presidency. To some people, his withdrawal was support for the notion that he had something to hide: Why else would an ambitious and popular politician refuse to go after the top prize? Paradoxically, Cuomo said that one reason he hasn't made an absolute statement ruling out a candidacy is that such an announcement would "invite enemies who like to take shots at Italian Americans in particular to say, 'Oh, see, the reason he did that is because he has a skeleton in his closet.'

"Let me deal with [purported skeletons] in the full view of the American people," the governor said. "Let me show them my father-in-law, let me show them my mother. Let me talk about my family, tell the story of my family, put an end to these rumors and the bums who are spreading them. My family would not only not be an impediment to my running, it would probably be my biggest asset."

Certainly, Cuomo has made his humble roots a major part of his political appeal. His father, Andrea Cuomo, emigrated from Salerno as a young man and supported his family working long hours at his small grocery store in Queens. His mother, Immaculata, also emigrated from Salerno. Mario was the youngest of three children. Today, his brother, Frank, is in the food retail business, and his sister, Marie, is a librarian.

Cuomo got his undergraduate and law degrees from St. John's. After finishing first in his law-school class, Cuomo has said, he sent letters to 60 Wall Street firms asking for job interviews, but got no responses. He then clerked for Judge Adrian Burke of the New York State Court of Appeals and went into private practice in Brooklyn. He came to public attention in 1970, when he saved the homes of 69 Italian Americans in Corona, Queens, from demolition by the city. In fact, he got such good press for his conciliatory talents that in 1972, Mayor John Lindsay asked him to resolve a housing controversy in Forest Hills that pitted middle-income whites against a low-income housing project. In 1975, Governor Hugh Carey appointed him secretary of state. Two years later, he lost to Ed Koch in the Democratic mayoral primary, but in 1978 he was elected lieutenant governor, and in 1982 he beat Koch in the gubernatorial primary and went on to be elected governor. He won re-election last year by the biggest margin ever for a governor in New York.

In 1954, Cuomo married Matilda Raffa, one of five children of Charles and Mary Raffa, who are both of Sicilian descent. The Cuomos have five children: Margaret, 32, is a doctor and is married to Robert Perpignano, an architect-engineer. Andrew, 29, is a lawyer; Maria, 25, is in public relations and recently married shoe designer Kenneth Cole; Madeline, 23, is a law student; and Christopher, 17, is a high-school student living at home.

The 1984 mugging of Charles Raffa, Cuomo's father-in-law, sparked gossip about arson and a cover-up.

RAFFA'S SUPERMARKET, THE SCENE OF THE CRIME.

THE MOST PERSISTENT AND SErious rumors involve Cuomo's father-in-law, Charles Raffa, now 83. The stories grow out of a real crime. On the morning of May 22, 1984, Raffa, who owns several buildings and vacant lots in Brooklyn, drove to an empty supermarket he owned at 804 Stanley Avenue, in the East New York section. Earlier, he had placed an ad in the *Times* to rent the building, and at ten he showed the space to a man named Severano Estedes, who later told police he toured the building but decided against taking it.

At about noon, the owners of a dry cleaner's and a food store across the street told police, they saw Raffa emerge from his building onto the sidewalk in front. When they got there, they found Raffa so severely beaten that they recognized him only from his clothes. They told police that his head had been sliced open and his scalp was covering his eyes. The store owners, who had known Raffa for years, said he was mumbling incoherently, but indicated that he wanted to drive home. Instead, he was taken to Baptist Medical Center and later by helicopter to NYU Medical Center.

Raffa underwent plastic surgery and has made repeated trips to the hospital for treatment. Andrew Cuomo, the governor's son, said recently that his grandfather has never completely recovered from the beating and has had difficulty speaking and focusing his mind ever since.

The case was investigated by detectives from the 75th Precinct and the Crimes Against Senior Citizens Unit. From the start, they were hampered because no witnesses to the assault turned up and because Raffa couldn't speak coherently

Photograph ©1987 by Frederick Charles.

CHARLES AND MARY RAFFA; AFTER THE MUGGING.

> Some Raffa stories are linked to a bar where cops hang out and to a P.R. man for a Right to Life candidate.

for the first ten days he was in the hospital. Even after that, his accounts were confused.

"Raffa was questioned by detectives on at least seven occasions, including July 11, when he returned to the crime scene with Patrol Lieutenant Michael Murray and other officers," said Deputy Inspector Charles Prestia, who has been handling press inquiries on the case. "But his responses were confused, and he gave contradictory statements about what happened to him." During various interviews, Prestia explained, "Raffa described his assailants as white, Hispanic, and black. Sometimes he said there was one man and sometimes he said there were two. He said he was hit. Detectives did find Raffa's blood at the top and bottom of the basement steps. But, aside from that, he was confused about how he was beaten."

Working the streets, the police came up with the names of several local toughs who were suspected of assaulting the elderly. "Several suspects were brought in for questioning," Prestia said, "but there were no other witnesses to the beating, and Raffa's description of his attacker was so inconsistent that the investigation eventually died."

◆

STORIES ABOUT THE INCIDENT soon began making the rounds of the city's police stations and courthouses. There was talk that Raffa was an arsonist and his beating a mob hit; that five gallons of kerosene had been found in his car and had somehow disappeared from the station house; that "every cop in Brooklyn" knows the name of Raffa's assailant but higher-ups refuse to arrest him; that the car containing the combustible evidence was driven away from the scene by Cuomo's detective-bodyguard, who's a relative of the Cuomo family; that the police reports (DD5s) on the case were missing from headquarters; and that the governor was at the scene shortly after the incident and had used state troopers to erase any evidence of his father-in-law's possible criminality.

Prestia said that none of this is true. "I suspect the rumor about combustible materials being found in either his car or the building probably comes from the fact that detectives found a white plastic anti-freeze can, three quarters full, in the building and that the police lab report identified the fluid as a petroleum distillate, a solvent, like paint thinner." The inspector said it's not clear how the antifreeze got there or what it was for, but considering the size of the building, it's unlikely that the liquid would have been used to start a fire.

Prestia also said that there were no flammable liquids found in Raffa's car and that the car was "safeguarded" by police during the day until it was removed by the governor's detective-bodyguard, Benjamin Pepitone—who is not related to the Cuomo family. Prestia also said that, far from there being no police reports at headquarters, the file on the case contains over 300 DD5s covering the lengthy investigation.

Cuomo couldn't have been at the scene, because he was in Albany all day on May 22 and didn't come to the city until the next day. Andrew Cuomo, however, did go to the hospital and then the precinct on the day of the attack.

"There was a very thorough police investigation, and they found nothing to substantiate the rumors," he said. "Still, they persist." The suggestion that his grandfather planned to burn the building is ridiculous, he claimed, since Raffa had scheduled meetings to show the building to prospective tenants. What's more, Cuomo said, the supermarket contained valuable refrigeration equipment and the building was not insured for fire.

State police officials said that Raffa's name has not been erased from the computer; indeed, officials said, the computer shows that Raffa was arrested in 1973 on a misdemeanor charge of offering an illegal gratuity. Details of the alleged crime aren't clear, but police said charges of that sort typically involve giving small gifts or tips to city or state employees. In this case, the charge against Raffa was dismissed in 1974. Andrew Cuomo said he did not know of the arrest until told by reporters tracking Raffa rumors.

The state police officials added that there's no evidence of any effort to tamper with the computer about Raf-

Photographs: left, Janie Eisenberg; right, New York *Daily News*.

THE TALK PICKED UP DRAMATICALLY IN FEBRUARY, WHEN CUOMO SAID HE WOULDN'T SEEK THE PRESIDENCY.

fa. What's more, all arson arrests are also placed in the FBI computer, and as of last week, the FBI had no record of Raffa being arrested for anything.

Prestia said that inquiries about the case died down not long after the mugging, but they were revived in late winter and have continued through the summer and fall. "The questions always seem to coincide with stories about Cuomo's candidacy," he said, "and the questions are always the same. They seem to be coming from the same source."

ONE OF THE PEOPLE PASSING ON stories about Raffa is Harry Daley, a 51-year-old part-time writer and public-relations man. Last year, he worked in the campaign of Nassau County district attorney Denis Dillon, who ran for governor on the Right to Life ticket. Daley, who lives in Lynbrook, on Long Island, said he heard the rumors about Raffa at a bar near the 75th Precinct, which is frequented by off-duty cops who are friends of his. One sergeant (now retired) from the 75th Precinct told Daley that Cuomo's father-in-law was an arsonist and that Cuomo had personally interfered with the investigation by isolating the father-in-law from detectives and by erasing his arson record from the state computer. Daley said his "source" —whom he refused to identify—worked in the precinct at the time of the incident and "swears that Cuomo was at the scene, personally squashing the investigation."

The story so outraged Daley that he took the sergeant to Dillon, who at the time was running for governor against Cuomo and Andrew O'Rourke, the Republican-party candidate.

"Daley walked into the office with this sergeant who had information about Raffa," Dillon said. "They had the information that Raffa's mugging was related to an argument over an arson, that Cuomo was at the scene himself, and that he participated in a cover-up. Because of the awkwardness of the campaign, I didn't want to use my investigators at such a time. However, I did turn the information over to Peter King, who was the Republican-party candidate for state comptroller at the time. Peter checked it out and there was nothing to it. And that, for a while, was that."

Last March, however, Daley showed up at Dillon's office again. This time, Dillon said, Daley had got a copy of a tape recording made by a private detective who had been working on a civil case being investigated by Dillon's office. On the tape, a confessed arsonist claimed that in the fifties and sixties, he and Charles Raffa had turned back utility meters, presumably to help people and businesses cheat on gas and electric bills. "It is totally uncorroborated," Dillon said. "It's just a guy boasting about knowing someone."

Dillon said he had his office check the tape and talk to various parties in the case. When he realized he didn't have jurisdiction, he turned the information and tape over to Andrew Maloney, the U.S. Attorney for the Eastern District of New York, which covers Brooklyn, and to Brooklyn district attorney Elizabeth Holtzman. "And that's all I know about it," Dillon said.

Neither Maloney nor Holtzman would officially confirm or deny that Dillon had turned over information involving Raffa. But sources indicated that the material had indeed come in. What's more, the sources said they thought the material had come from Dillon in secrecy, but within a day, each office got several calls from reporters asking whether Raffa was under investigation.

MEANWHILE, DALEY HAD passed the material on Raffa to the Cable News Network. "I had the tape, and I took the tape to CNN," said Daley. "Off the record, I'd been feeding the story piecemeal to keep them interested. They checked out the tape and found that there were no flaws in it at all. It's an explosive tape." He added, "CNN was inches away from using the story."

But a TV reporter who worked on the story said, "So far, I've got nothing airable. The tape is basically hearsay. The standard of proof has to be exceptionally high. You need evidence that would stand up in court."

Other journalists working on the story question the relevance to Cuomo—even if Raffa had been involved in illegalities 20 or 30 years ago.

Daley, who was interviewed three times for this story, said he was disappointed when Dillon turned the investigation over to Maloney and Holtzman, and he added that he was also disappointed that nothing came of the information he brought to Dillon's office a year and a half ago. "It was great information," Daley said. "It was worth checking out."

In a final interview on October 12, he was asked if the sergeant, who was his source for the original Raffa story, was certain that Mario Cuomo had been at the scene. "Absolutely," said Daley. When told that Cuomo had been in Albany that day, Daley paused momentarily and said that he would have to "check it out," but that the sergeant was living out of state and was difficult to reach. Daley also admitted that the source had no firsthand knowledge of the Raffa beating.

"I'm not looking to smear anybody," Daley said. "If there's nothing there, fine. All I feel is that nobody's really taking a look at this stuff. That's why I've not only helped CNN but other reporters as well."

SOME OF THE RUMORS THAT LINK Mario Cuomo with the mob seem to come from the veteran legislative aide, who has been a background source for reporters working on investigations of organized crime. Traditionally, under the ground rules for his briefings, the aide can be quoted but not identified by name, and those were the terms under which he was interviewed for this story. To back his claims that Cuomo had once represented mob figures, accepted campaign contributions from mobsters, and used his law firm to pay a wiseguy, the aide produced several documents to corroborate his leads.

But interviews with Cuomo, law-enforcement officials, FBI agents, Cuomo's campaign committee, Cuomo's former law partners, and the lawyers who were present at the congressional hearing suggest that none of these leads turns into anything substantial.

For example, the legislative aide claimed that as a young lawyer, Cuomo represented Joseph "Joey Narrows" Laratro, a capo in the Luchese crime family. Cuomo said that in the early 1960s, not long after he started to practice law, he took over the representation of an association of about fifteen junkyard dealers after the group's previous lawyer, Michael Castaldi, became a judge. The case involved fighting a condemnation order for the junkyard dealers in connection with the Shea Stadium development. At the time, Laratro, who was running the Luchese crime family's numbers operation in Queens, was a part owner of one of the junkyards, police said. Today, the police said, he's 71 and living in Florida, having sold his interest in the junkyard in 1967.

Cuomo acknowledged having met Laratro during the litigation. But, Cuomo

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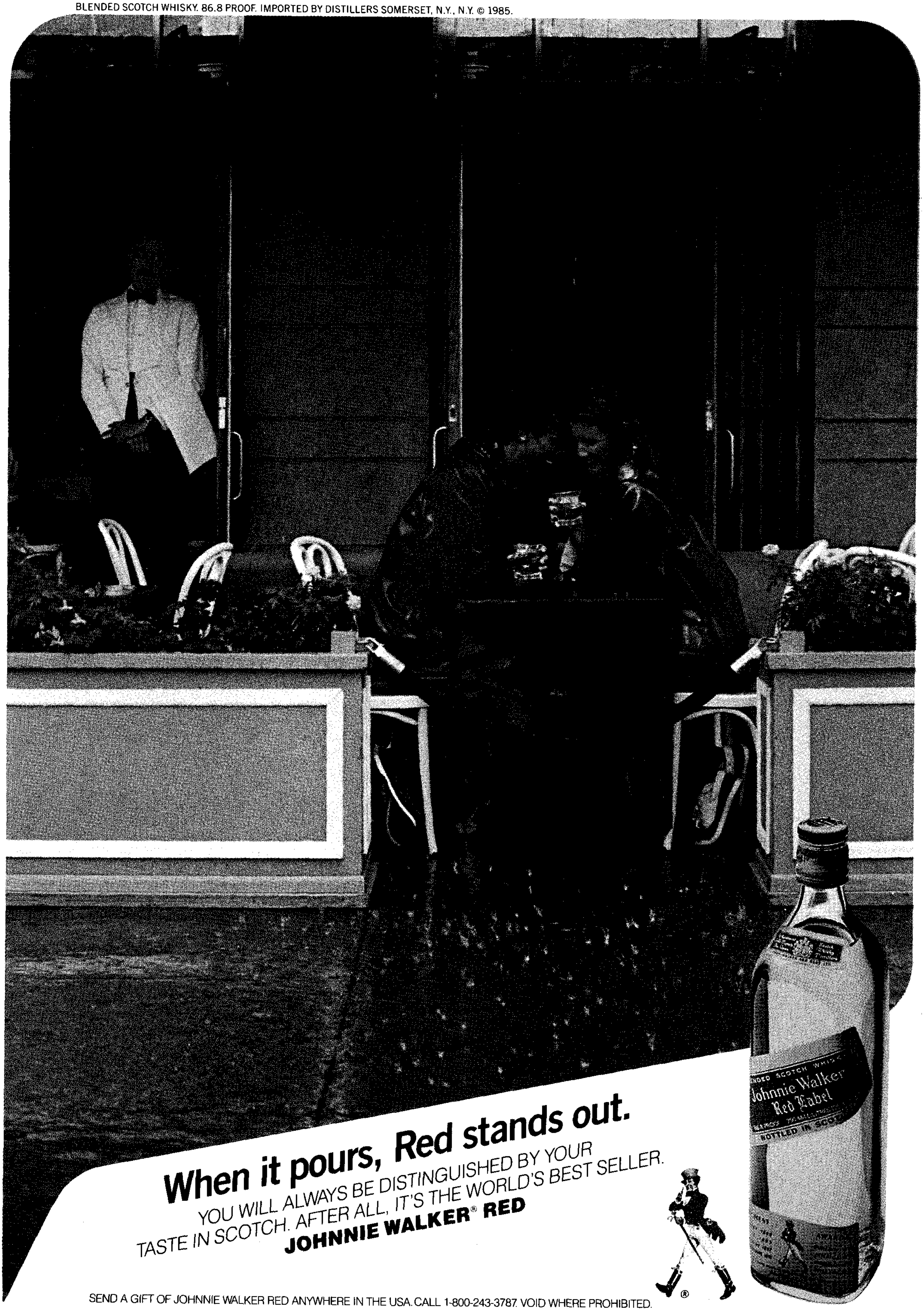

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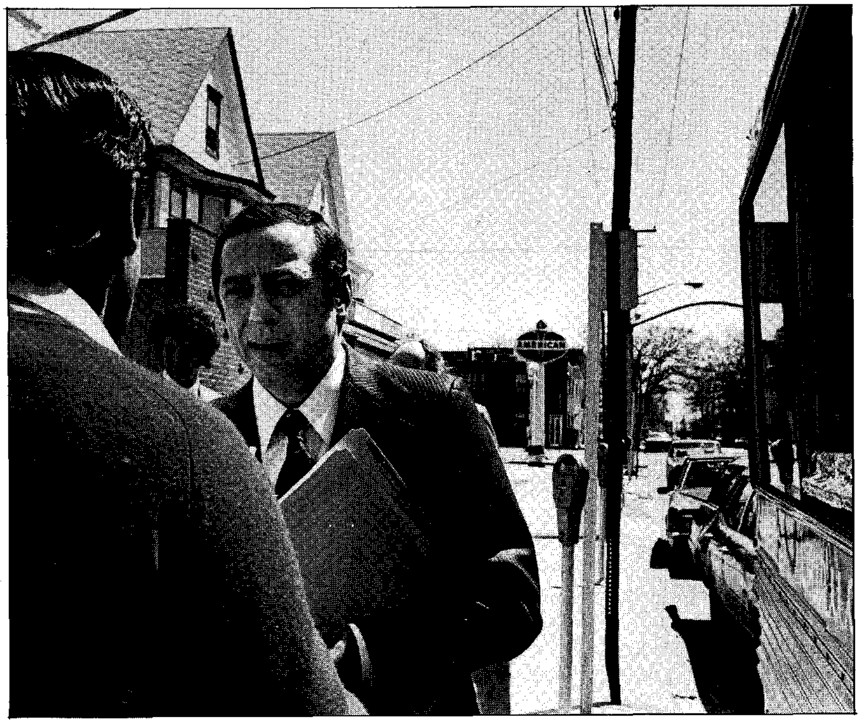
said, he never represented him as an individual. “I remember I won the case for [the association], and I got stiffed on the fee,” he said. “They never paid.

“I never represented wiseguys,” Cuomo added. “I was asked thousands of times to do appeals for this guy and that guy, but I never did one. I had friends who were prosecutors, detectives, and FBI men, and if I wasn't sure, I could go to them and they'd warn me about who anyone was.”

The aide's lead on the campaign contribution was a copy of a transcript of a hearing on July 15, 1985, before the Oversight Subcommittee of the House Ways and Means Committee. The hearing involved an investigation of gasoline-tax fraud, and one of the main government witnesses was a man named Lawrence Iorizzo, a former associate of Michael Franzese. Franzese, a member of the Colombo crime family, was convicted in 1986 in a major gas-tax-fraud case.

“I never represented wiseguys,” Cuomo insisted. “I had friends who were prosecutors and FBI men, and they'd warn me about who anyone was.”



AS A LAWYER IN CORONA, QUEENS, IN THE SIXTIES.

In the course of the questioning at the hearing, Representative Richard T. Schulze, a Pennsylvania Republican, told Iorizzo that he had heard that there were “several contributions made to Governor Cuomo's campaign” from tax-scam funds. Iorizzo responded that contributions were made at the direction of “people above me.”

Andrew Cuomo, who has run his father's two gubernatorial campaigns, said he first heard of the alleged Franzese contribution when he was called by NBC News in late 1985. “I checked our computerized contribution list,” Andrew Cuomo said. “We had 16,000 names. I couldn't find any Franzese name. Then [NBC] said we took the money from Franzese's ex-partner, Larry Iorizzo, who was then a government witness. We checked that and couldn't find Iorizzo either. Then NBC came back with some corporate names, and we found that we had received five $1,000 checks from five corporations: the Northbrook Assets, Inc., Lesez Petroleum Corporation, Houston Holdings, Inc., Future Positions Corporation, and CMC Corporation, all of Long Island.”

Law-enforcement authorities have said these firms were paper companies set up to avoid paying gasoline taxes. The checks were for tickets to a fund-raising dinner for Governor Cuomo held November 26, 1984, at the Sheraton Centre.

“We had raised $1.2 million for the dinner alone,” Andrew Cuomo continued. “There was no way of checking out every corporate check we got. In fact, as soon as we found out what happened, we tried to send the money back, but it turned out the companies were already out of business. We sent the money to charity.”

On December 4, 1985, *NBC Nightly News* ran a story that said, “NBC News has found that at least five companies now identified by authorities as mob fronts have made contributions to a campaign fund for New York governor Mario Cuomo.” A transcript provided by NBC shows that the broadcast went on to say, “Federal witness Iarizzo [*sic*] told authorities he was ordered by his mob boss, Michael Francesi [*sic*] to write a check to the Cuomo campaign.”

“The implication was clear,” Andrew Cuomo said. “It was unfair, it was wrong, but there it was on national television.”

FINALLY, THE LEGISLATIVE aide handed over a copy of the records of escrow accounts of Corner, Finn, Nicholson & Charles, the law firm that Cuomo belonged to from 1962 to 1974. The records showed two checks listing the names LoBosco and Gualtieri, dated July 25, 1977. The aide said that the checks had been made out from LoBosco to Gualtieri and that the man listed was Carmine Gualtieri, a reputed associate of the Genovese crime family, who was acquitted in August of murdering an undercover detective outside a diner in Queens.

When two of Cuomo's former law partners, Diane and Michael Nicholson, were asked about this payment, they were surprised. Diane Nicholson explained that the checks had actually been *from* someone named Gualtieri, not *to* him, and that the payments had been made three years after Cuomo had left the firm. What's more, Diane Nicholson said, there's no way to know whether the Gualtieri on the check is the mob associate Carmine Gualtieri.

When the legislative aide was told that the Nicholsons could not substantiate the rumor about Gualtieri, he said, “Oh, I see.”

When told that Cuomo's only link to Laratro was in connection with the fifteen junkyard companies, the aide said, “You can't hold [Cuomo] responsible for that.”

When told that none of the campaign-contribution checks had been made out by Franzese or his partner, but in corporate names, the aide said, “That's not what I'm saying. I'm asking why Michael Franzese is writing the checks in the first place.”

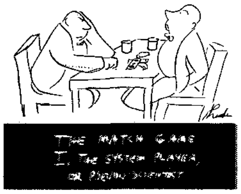
Finally, when asked what he thought about reporters walking around with erroneous information that he'd supplied, the aide laughed. “I'm not talking to strangers,” he said. “Reporters come in here. That's all.” ■

Photograph by Janie Eisenberg.

THE ALGONQUIN FACES LIFE

A NEW ERA BEGINS AT THE OLD HOTEL

BY MICHAEL STONE



THE MATCH GAME
I. THE SYSTEM PLAYER, OR PSEUDO SCIENTIST

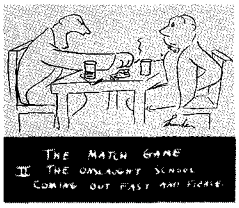
JOHN DREW AND the Barrymores stayed there in the beginning, and Douglas Fairbanks was known to walk through the lobby on his hands—once followed by Broadway star Elsie Janis, also upside down. During the twenties, the Algonquin Round Table met daily for lunch in the Rose Room. *The New Yorker* is said to have been born there. Fritz Loewe wrote the music for *My Fair Lady* there. And last June, after 80 years of individual ownership—under Frank Case and then Benjamin Bodne—the Algonquin was sold to a Japanese conglomerate for $29-million.

One can almost hear the wits at the Round Table chiding Bodne for giving in to a yen, or making an appointment to meet in the Tokyo Rose Room. But it is not only the celebrities and artists who are concerned about the sale. The Algonquin, at 59 West 44th Street, has also been a refuge to generations of ordinary folk, an island of civility just off the hurly-burly of Times Square. "When you reached the Algonquin, you transcended the confusion of the city," says James Ramsey, who has lived at the hotel on and off since 1945 and practically raised his two daughters there. "It was like a safe haven. Almost all the employees were old-timers—anyone who'd been there less than ten years was called a newcomer—and they always made you feel like you were a guest in someone's house." Says Ramsey's daughter McClain, "It was like a family."

Like many families, the Algonquin has developed its own peculiar customs over the years. Each New Year's Eve, the staff marches through the lobby banging pots and pans—no one knows why. And so-called "friends of the house" are permitted *their* eccentricities. Tallulah Bankhead used to parade through the hotel with a pet lion cub. But she had to wrap her hips in a tablecloth when she tried to enter the dining room in pants. The Algonquin may be stylish, but it has never been fashionable. "We are not for people who are looking for the 'hotel of the year,'" says former manager Anthony Anspach.

When it was built, in 1902, the Algonquin was surrounded by stables, the tallest building on its block. Since then, its redbrick façade and cool Edwardian interior have changed little. Its single elevator is still operated manually, the television sets in the rooms are hidden inside wood cabinets, and the hotel's lobby—with its wing chairs and chinoiserie, its dark oak paneling and patterned carpets—looks just as it did in the twenties.

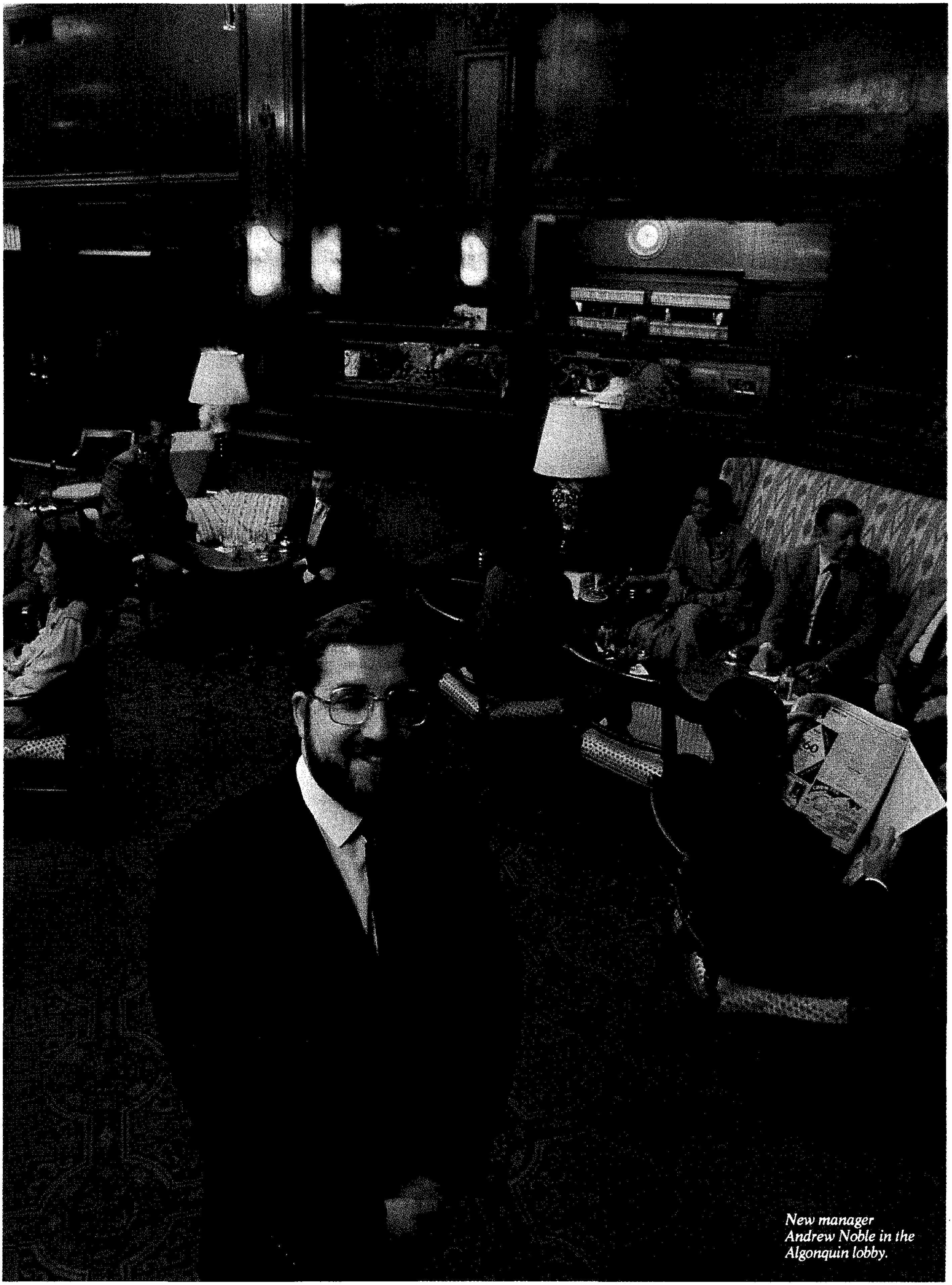
True, the rooms are small, the plumbing is old-fashioned, and pinging the brass bells on the tables in the lobby no longer produces instant service—some say it actually keeps the waiters at bay. But even that is part of the Algonquin's charm, its crotchety refusal to adopt the slick, convention-center manners of Manhattan's modern commercial hotels.



THE MATCH GAME
II THE ONSLAUGHT SCHOOL
COMING OUT FAST AND FIERCE

ALL THIS MAY change. The Algonquin is now the property of Caesar Park Hotels, which also owns luxury hotels in Brazil and the Far East. Its new general manager, an Englishman named Andrew Noble, says that he intends to run the Algonquin according to its traditions. But those traditions may be at odds with forces currently driving the city's hotel market. Unlike his predecessors, Noble is not entirely his own boss, and some industry insiders feel that economic considerations might force Caesar Park to change its strategy.

For one thing, they say, the hotel's prices are bound to go up. When the Algonquin's last owner, Benjamin Bodne, bought the hotel in 1946, he paid $1 million. With only a small mortgage



New manager Andrew Noble in the Algonquin lobby.

PHOTOGRAPHED BY LOUIS PSIHOYOS

GRAND HOTEL: *Frank Case filled his rooms with actors, writers, playwrights, and producers. Before 1920, the Barrymores, Constance Collier, Ina Claire, and Booth Tarkington all stayed there.*

(and no corporate higher-ups to report to), Bodne could afford to run the Algonquin on a less cost-efficient basis than its new owner can now. Having already sunk $29 million into the hotel, Caesar Park will have to generate substantial new revenues to justify its investment.

A number of moderately priced hotels around town have metamorphosed into chic, expensive places after being bought by developers seeking to exploit New York's strong high-end market. The Mayfair-Regent (Mayfair House), the Plaza Athénée (Alrae), and the Stanhope were sleepy residential hotels less than ten years ago. Today, after extensive renovation, their suites rent for anywhere from $340 to almost $1,000 a night.

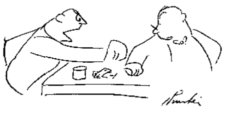
So far, the Algonquin has resisted that kind of extreme repositioning. Nevertheless, because of rising costs, its rates have more than tripled over the last decade. Though the hotel's prices are considered moderate by today's standards—its average room rate is $128—the people who gave the Algonquin its special character, the writers, editors, and actors, often can no longer afford to stay there.

In fact, most of the famous denizens of the hotel didn't actually live there but used the hotel's public rooms as convenient meeting places. Most of the Round Table members, for instance, worked within walking distance. The Hippodrome stood just across the street, it was a short stroll to Times Square and the theater district, and a score of newspapers and magazines dotted the neighborhood. The offices of *The New Yorker* were just around the corner, and Harold Ross, the magazine's founder, lunched regularly at the hotel.

The Algonquin's location is still excellent—but today as much for commercial as for artistic reasons. The Hippodrome is now a garage, Times Square is gentrifying, the theater district has dispersed, and of the newspapers, only the *Times* remains. Even the guard at *The New Yorker* is changing. While Ross's successor as editor, William Shawn, ate lunch at the same banquette in the Rose Room almost daily, *his* successor, Robert Gottlieb, eats lunch at his desk.

But the biggest question about the Algonquin's future is what effect the new management will have on the old place. The two previous long-term owners, Frank Case and Bodne, were individualists, self-made men who lived on the premises and shaped the hotel to their personalities. Case, an Irishman with a taste for the theater and the ring, took over the insolvent hotel in 1907. Bodne, who bought the Algonquin from Case's estate in 1946, was a paperboy in Chattanooga before he made his fortune in the oil business.

Both men loved the writers and show people who came to their hotel, and indulged their antic behavior. Case let them sign so many chits that playwright Paul Armstrong once remarked to him, "If there's ever a general strike in the lead-pencil industry, everybody in this hotel of yours will starve to death." Bodne was equally generous toward "friends of the house"—including a cat named Hamlet that belonged to no one but lived for years in the lobby. In the face of greater financial pressures, Noble may not have the latitude, even if he has the inclination, to emulate his predecessors' whimsy.

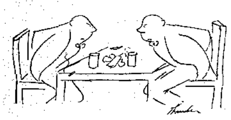


THE MATCH GAME
III. THE CRAZY OPENING:
"ONE!"

THE ALGONQUIN was built in 1902 as an apartment hotel. Originally called the Puritan, it was heralded as an end to the city's servant problem, but almost immediately began renting rooms to transients. Frank Case, then a desk clerk at the hotel, persuaded his employer to adopt a more hospitable-sounding name. Case had researched the matter at the public library and come up with "the Algonquin"—after the Indians who were the neighborhood's original inhabitants. Five years later, he acquired the hotel's lease, along with some $65,000 in liabilities.

Case ran his hotel as much for his own amusement as for profit, filling his rooms with actors, writers, playwrights, and producers. Before 1920, John Drew, the Barrymores, Constance Collier, Ina Claire, and Booth Tarkington all stayed and worked there.

No doubt Case recognized the business advantages of such an attractive, famous clientele. But he was also their friend, and he believed that that, as much as anything, accounted for the Algonquin's popularity with actors and writers. "If a man should stand in Times Square with his heart simply bursting with love for bricklayers," he wrote in his memoirs, *Tales of a Wayward Inn,* "I don't doubt that in time the bricklayers would sense it and gather around."



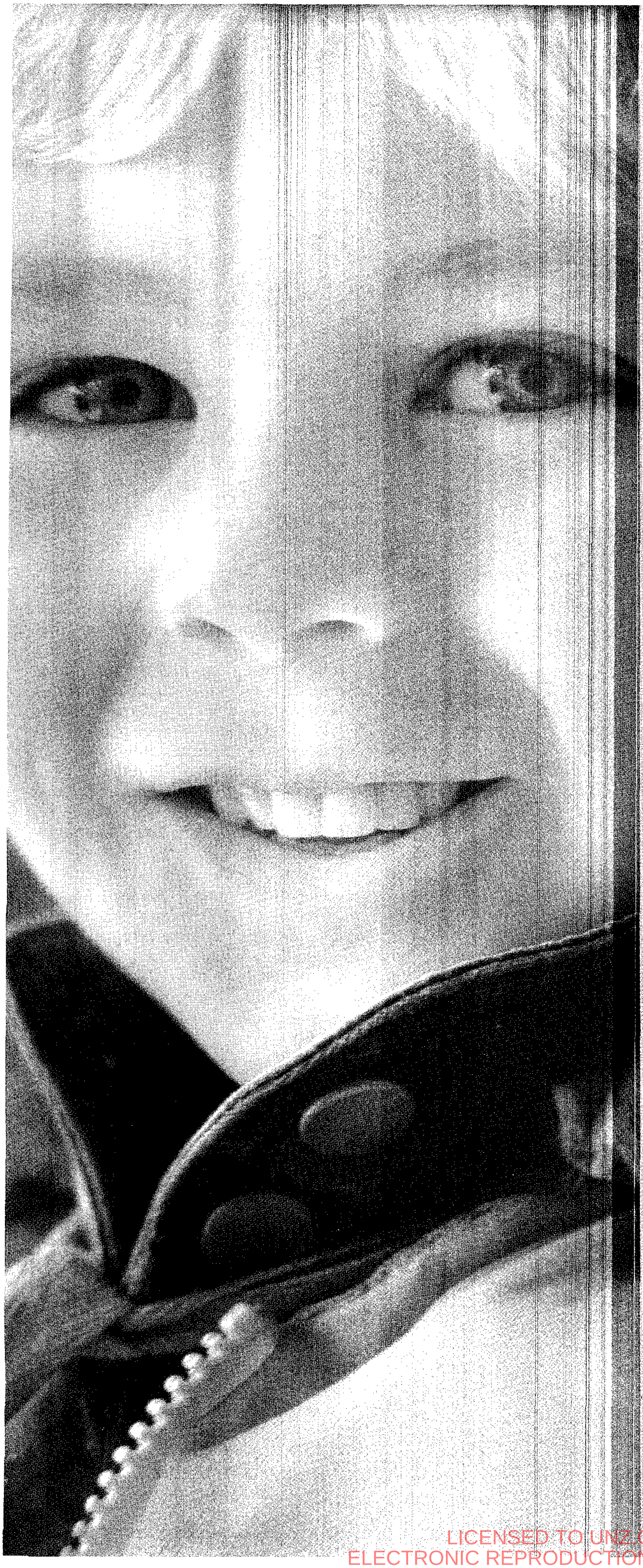
THE MATCH GAME
IV. HORSE AND HORSE

GATHER AROUND they did. In 1910 and 1911, Case played host at a series of weekly dances that regularly drew Douglas Fairbanks, Ethel Barrymore, Florenz Ziegfeld, and Diamond Jim Brady.

New York was changing in the years just before and after the war, and the cast of characters at the Algonquin reflected the changes. A new, affluent middle class was emerging—better educated, with more leisure time and a taste for popular entertainment. Case himself disliked old New York society; its members were aloof and demanding, and they deserted his hotel in the slow summer season. But he loved the rollicking worlds of show business, sports, and publicity—not only writers and actors but that group of critics, columnists, Broadway angels, impresarios, press agents, producers, prizefighters, publishers, editors, and advertising men that some people were beginning to call café society. The Algonquin, halfway between Times Square and Delmonico's, on 44th Street off Fifth Avenue, was at its geographic and creative center.

From this milieu emerged the Algonquin Round Table, a group of writers, playwrights, and wits whose sharp-edged humor and sophistication helped shape the culture of the twenties. From 1919 through 1931, the group met daily for lunch at the Algonquin and included among its regulars *Times* reviewer Alexander Woollcott; columnists Franklin P. Adams and Heywood Broun; writers Dorothy Parker, Edna Ferber, and Robert Benchley; playwrights Robert Sherwood, Marc Connelly, Maxwell Anderson, Laurence Stallings, Ben Hecht, Charles MacArthur, and George S. Kaufman; producers Herman Manckiewicz and Murdock Pemberton; and Harold Ross.

Their lives and wit both reflected and inspired the spirit of the age. Their staple was the wisecrack—the put-down, the pun, the pithy one-liner—and they refined it to an art. Kaufman once wired an actor he was directing: WATCHING YOU FROM THE BACK OF THE THEATER STOP WISH YOU WERE HERE. Another time, Parker warned Tallulah Bankhead, "Watch out, Tallulah, your show is slipping." And Benchley seemed to sum up the excesses of the era when he said, "I've got to get out of these wet clothes and into a dry martini."



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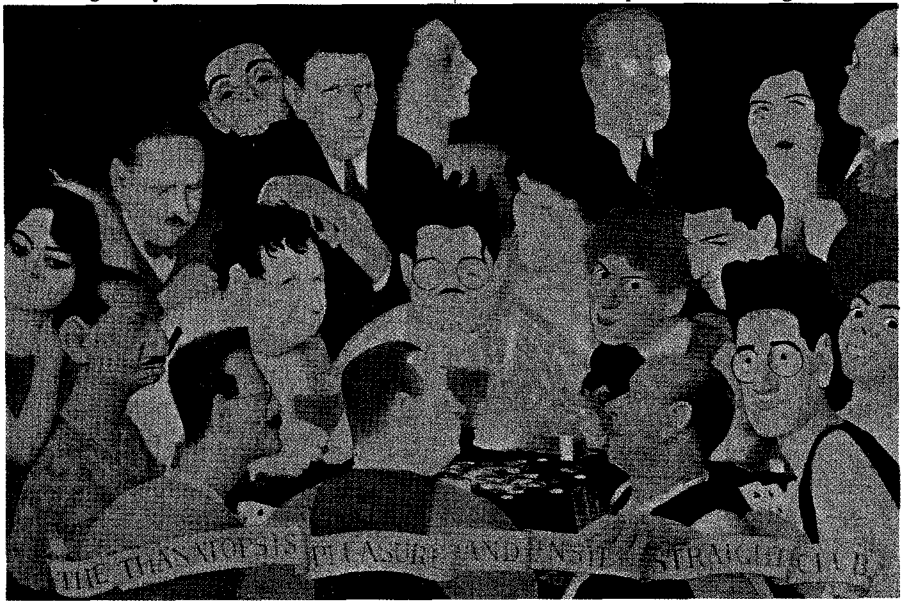
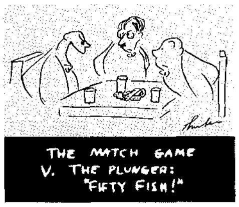
There was very little drinking at the Round Table, however. Prohibition was in effect, and Case not only obeyed the law, he anticipated it. In 1917, he closed the Algonquin's bar—a lucrative source of revenue—when he observed a coterie of promising young writers and actors frittering away their careers on alcohol.


THE THANATOPSIS PLEASURE AND INSIDE STRAIGHT CLUB

CARDSHARPS: *Round Table members held a weekly poker game in one of the suites.**

Indeed, the hotel has always steered a delicate course between *la vie bohème* and the life of a genteel country inn.

Even in its Round Table days, the Algonquin was described in guidebooks as a family hotel, and Case, in fact, raised his two children there. His daughter, Margaret, later a *New Yorker* writer, lived like Eloise, skipping rope with Douglas Fairbanks on the hotel's roof. In *The Vicious Circle,* a history of the Round Table, she wrote that growing up among so many stars inured her to their luster. "I don't recall ever standing aghast before any celebrity except Zip the What-Is-It, a pinheaded 'aborigine' in Barnum & Bailey's sideshow to whom [newspaper publisher] Frank O'Malley formally introduced me when I was ten years old. *Him* I stared at."



THERE WERE, OF course, many others she might have stared at. Her father had given the Round Table gang a house suite for their Saturday poker club—the Thanatopsis Pleasure and Inside Straight Club—and their weekly games developed into a salon for people in the media and the arts. Helen Hayes, Gertrude Lawrence, and Bea Lillie routinely dropped by after the theater to kibitz the games, which stretched through the weekend and attracted players like H. L. Mencken, Harpo Marx, Ring Lardner, newspaperman Herbert Bayard Swope, and Raoul Fleischmann, the heir to the eponymous yeast fortune. At one of the games, Harold Ross persuaded Fleischmann to back his idea for a sophisticated humor magazine. The following year, in February 1925, *The New Yorker* made its debut, with Fleischmann as its publisher.

By the mid-twenties, the number of celebrities strolling through the hotel had reached a critical mass. In addition to the Round Table, Case's regular customers included Bill Tilden, Eddie Cantor, Mary Pickford, Sinclair Lewis, F. Scott Fitzgerald, James Thurber, E. B. White, Jascha Heifetz, Paul Robeson, Irving Berlin, the Marx Brothers, and a large English contingent led by Noël Coward, who first showed up at the hotel as Elsie Janis's rehearsal pianist. In her book, Case's daughter recalls Coward's attempt to criticize Edna Ferber for the severe way she dressed. "Edna, you look almost like a man," he told her one day when they turned up at the hotel in matching suits. "So," she rejoined, "do you."

With the stock market soaring and Babe Ruth hitting 60 home runs, 1927 was a banner year for New York—and the Algonquin. The Round Table was still going strong. Kaufman and Ferber had taken a room at the hotel and were writing *The Royal Family* for the Lunts. *The New Yorker,* poorly received at first, had begun to make money—and its bright young staff had started a long tradition of meeting at the Algonquin. With business booming, Case bought a mink coat for his daughter, a Rolls-Royce for himself, and—after twenty years of leasing it—the Algonquin Hotel, for about $125,000.

Five years later, Case's hotel was on the brink of bankruptcy. Prohibition, unionization, and the Depression had taken their toll. The hotel's friends did what they could. When the waiters struck during one lunch in 1932, members of the Round Table unhesitatingly put on the staff's uniforms—except for Woollcott, too huge for even the largest garment—and waited on the other guests.

But the Round Table was itself slowly dissolving. The *World,* which published Adams, Broun, and Woollcott, had been sold to Scripps-Howard's *Telegram,* which then merged with Frank O'Malley's *Sun.* Hollywood, with its lucrative paychecks, beckoned to many in the group, and with the Depression, the mood of the city had changed. Years later, Edna Ferber wrote Case's daughter about that time: "I didn't even know that the group had sort of melted away and one day, having finished a long job of work, and wishing to celebrate, I flounced into the Algonquin dining room, sat down at an empty place at the Round Table—and found myself looking into the astonished faces of a family from Newton, Kansas. . . . I mumbled an apology and left."

After Case's death, in 1946, some people were ready to bury the hotel with its owner. During the war—with tens of thousands of soldiers and sailors passing through New York—Times Square had begun building the seamy reputation it bears today. What's more, Case had been so closely identified with his hotel that few thought any successor could restore its cachet.

THE MATCH GAME
XI. THE FAIR INTRUDER

THEY HADN'T reckoned with Ben Bodne. A self-made oil millionaire, Bodne had spent his honeymoon at the Algonquin 22 years before. Then all but penniless, he boasted to his wife that one day he would own a baseball team. It was 1924, the Algonquin was at its celebrity-infested peak, and his wife had fallen in love with the place. "Ben, when you buy that baseball team for yourself," she told him, "please buy this hotel for me." He promised her he would.

When he was nine, Bodne says, he sold newspapers for a penny a copy at Chattanooga's exclusive Patton Hotel. At sixteen, he was in New York playing semi-pro baseball. Then there followed a

---

**Bottom, left to right: Dorothy Parker, Franklin P. Adams, Henry Wise Miller, Gerald Brooks, Raoul Fleischmann, George S. Kaufman, Paul Hyde Bonner. Middle: Robert Benchley, Heywood Broun, Alexander Woollcott, Alice Duer Miller, Harpo Marx, George Backer. Top: Irving Berlin, Harold Ross,. Beatrice Kaufman, Herbert Bayard Swope, Joyce Barbour, Crosby Gaige.*

Illustration by Will Cotton, courtesy of Paul H. Bonner Jr.

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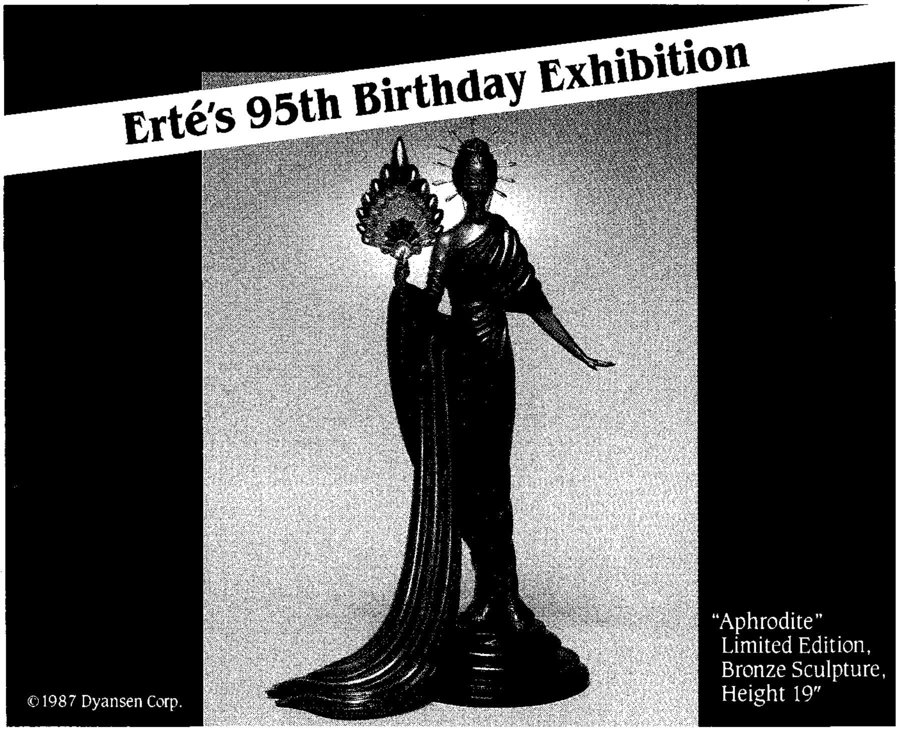

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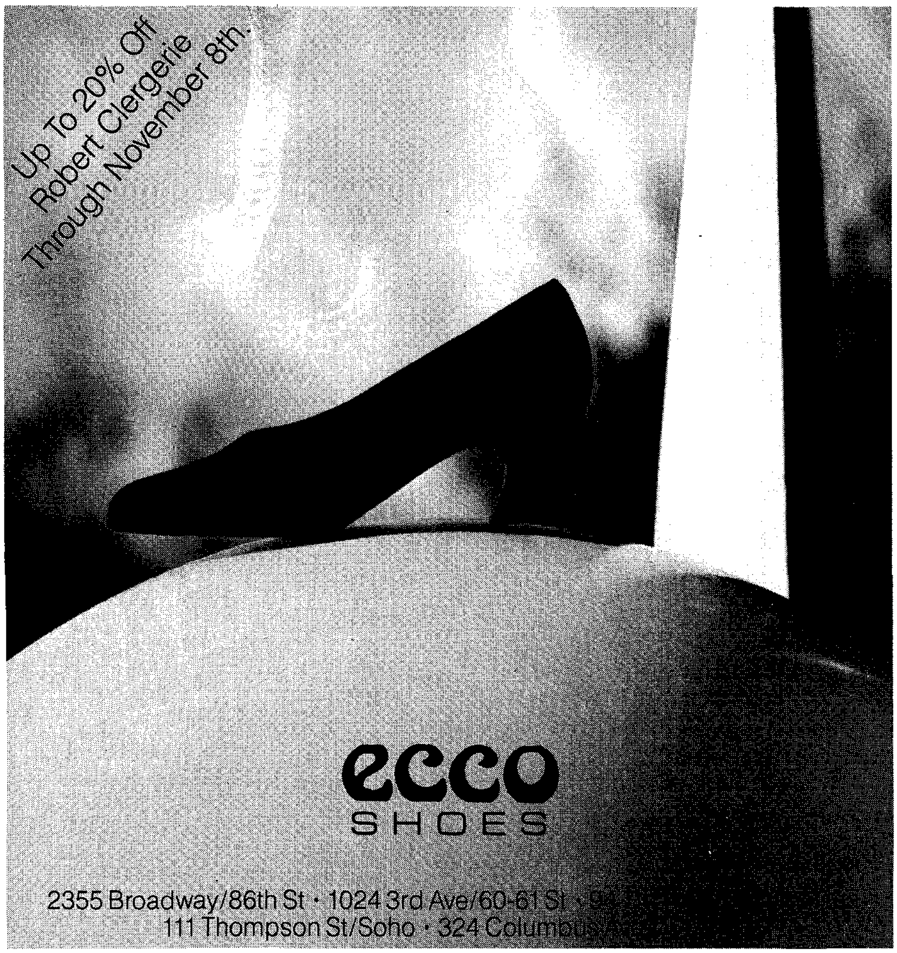

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series of business ventures—coal, kerosene, oil—that he parlayed into a fortune. According to Bodne, he built the first independent deep-water terminal, in Charleston, and, during World War II, shipped oil to the African campaign. At 43, he says, he sold out.

That year—1946—he headed north to buy a baseball team. Bing Crosby had beaten him to the Pirates, and none of the other teams were for sale. The Algonquin was, however, and Bodne made good on his old promise to his wife, buying it from Frank Case's estate for $1 million.

Friends of the hotel were appalled that the future of New York's most sophisticated hotel had been entrusted to a rube. Bodne's advisers were equally dismayed. They pointed out that the hotel was rundown and badly in need of repairs, and that Bodne had no experience in the hotel business. But the Algonquin was not an ordinary hotel. Over the next few years, Bodne completely restored it—replacing threadbare carpets, chairs, and couches with exact replicas. The work was done in the early-morning hours so no one would notice the change. "Every time we replaced something," recalls Harry Celentano, an employee for 40 years, "it got older."

Meanwhile, the Algonquin's eclectic clientele continued to rejuvenate itself, growing more varied and international with the advances in air travel. The English contingent included Charles Laughton, John Gielgud, Laurence Olivier, Tony Richardson, John Osborne, and Joan Plowright. From France came Simone Signoret, Yves Montand, Simone de Beauvoir, and Jean-Luc Godard. In the sixties, miniskirted Mary Quant held court in the lobby, and American writers, playwrights, and filmmakers abounded. Bodne's wife, Mary, introduced Thornton Wilder to William Faulkner in the elevator; Budd Schulberg entertained a group of boxers nightly in the dining room while he was writing *On the Waterfront;* and the staff used to feed James Dean in the lobby when he was just starting his career.

But during Bodne's reign, the Algonquin was best known for its association with *The New Yorker.* Ross and, later, Shawn ate lunch at the hotel, and the magazine kept a suite there. For years, every guest room has been supplied with a copy of the magazine. The two institutions seemed rooted together in a more genteel past. Then, in May 1985, *The New Yorker* was bought by Condé Nast. It would not be long before a similar scenario unfolded at the hotel.

By the end of 1986, Bodne, 84, had decided to sell the Algonquin. In fact, industry insiders say it had been on the market for six or seven years but that Bodne's ambivalence over parting with

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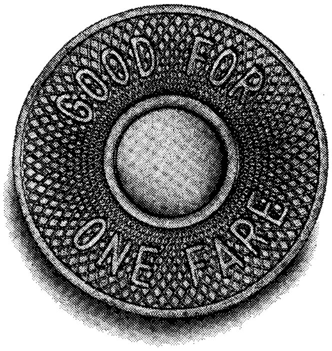

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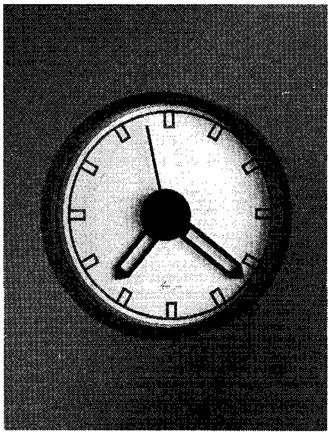

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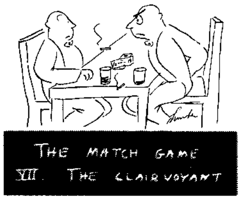
the hotel that had become his home made negotiations impossible. Bodne says simply that he would like to have kept the hotel in his family but none of his grandchildren were interested in taking over the business.

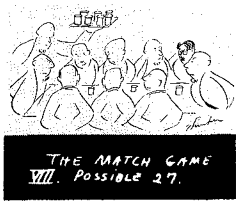


WHETHER THE new management will maintain the hotel's character and clientele will depend largely on its ability to hold the line against current trends in the marketplace, namely spiraling room rates. For all its charms, the Algonquin's chief attraction over the years has been its prices. *New Yorker* writer Brendan Gill, who first visited the hotel in the mid-thirties, recalls that it used to be inexpensive. In 1954, rooms at the hotel rented for as little as $6.50 a night, and only twenty years ago, $12.50. There is nothing cheap about the Algonquin today, but its prices are still moderate when compared with those of a number of well-known competitors that shared its market niche only a few years ago.

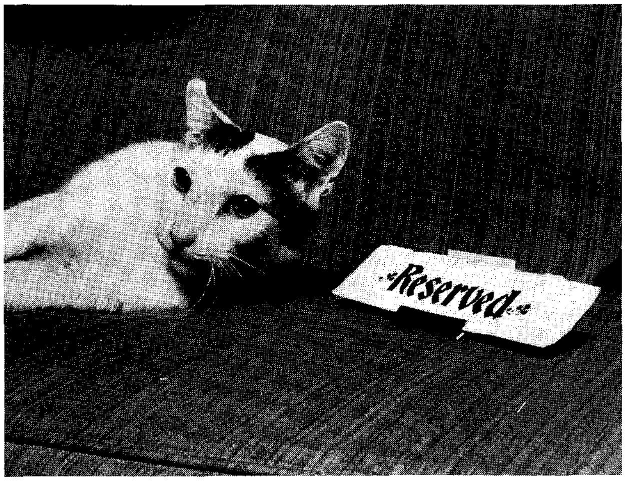
Ever since the city's recovery from the financial crisis of the mid-seventies, hotel occupancy rates have soared, making New York the country's strongest market and attracting national and international developers. Yet because new construction in the city is slow and expensive—only four hotels were built in midtown during the seventies—developers targeted existing properties. As the value of these hotels rose, so did the prices of their rooms.

Hotels like the Algonquin changed in other ways, too. Before the boom, residential hotels shored up their occupancy rates by offering long-term leases at substantial discounts, and a part of the city's population has traditionally lived in these "apartment hotels." But as the demand for rooms increased, many hotels switched to a primarily transient clientele. The Mayfair-Regent changed its policy in the late seventies, and the Stanhope discontinued residential discounts two years ago. The Algonquin's last residential tenant—composer Alec Wilder—died in 1980.

Many of these hotels also upgraded their services and décor to exploit the growing luxury market. Typically, a chain or developer would buy a hotel, refurbish it at considerable cost, and raise the prices accordingly. Such was the fate of the Mayfair, Plaza Athénée, Stanhope, Gotham, and Lowell, for example. Many of them were old and badly in need of repairs in any case, and since structural-rehabilitation costs are virtually the same for all classes of hotels, their conversion to chic, expensive establishments was inevitable.



SOME New York hoteliers feel that the Algonquin is in the midst of this cycle and that its sale presages higher prices and a slicker, more commercial format. "It's a matter of simple arithmetic," says William Judson, a former owner of the Stanhope, who is currently remodeling the Hyde Park hotel (now called the Madison Avenue), on East 77th Street. "Bodne paid $1 million for the Algonquin," he says. "After 40 years, he probably has no mortgage. He can practically break even and still come out ahead. But the new management has already invested $29-million. Probably 70 percent of that is mortgaged at 10, 10.5 percent, and God knows how much more they'll put in in renovation costs. That's an old building, and you know how those things go. You start fixing the plumbing and you end up tearing down the walls. They're going to have to make $3 million to $4 million a year just to cover their carrying charges."



A CAT ABOVE: *Hamlet holding court in the early eighties.*

Photograph by Bill Hayward.

The hotel hasn't published its operating statement, but according to Noble, it generates annual revenues of $9.5 million, 40 percent of which comes from its food-and-beverage business. How much of that is profit is difficult to estimate. Occupancy rate is the single biggest indicator of profitability, since hotels must pay their staffs whether they are empty or full. Most hotel operators say they break even at 65 to 68 percent, and at 84 percent, the Algonquin's rate is high indeed. Because of steep union-labor costs, most hotels break even or actually lose a little on their food-and-beverage concessions. But the Algonquin's high volume produces economies of scale and probably some marginal profit. The general rule of thumb, according to Tom McConnell of Laventhol & Horwath, the city's largest hotel-consulting firm, is that hotels should earn a profit of between 20 and 27 percent of their total revenue before taxes and interest—which would leave the Algonquin's new management with enough to cover their expenses but probably not very much to send back to Japan.

Noble agrees. "We've just done our year-end projections," he says, "and while they're not wildly optimistic, we expect to make a modest profit." But he also points out that profit was not his company's only motive in buying the Algonquin. Every truly international hotel company needs a presence in New York—for public relations and as a referral base for its other hotels. The Algonquin's prestigious worldwide reputation was a key factor in Caesar Park's decision to buy it, and Noble says that one of his priorities is preserving the character of the

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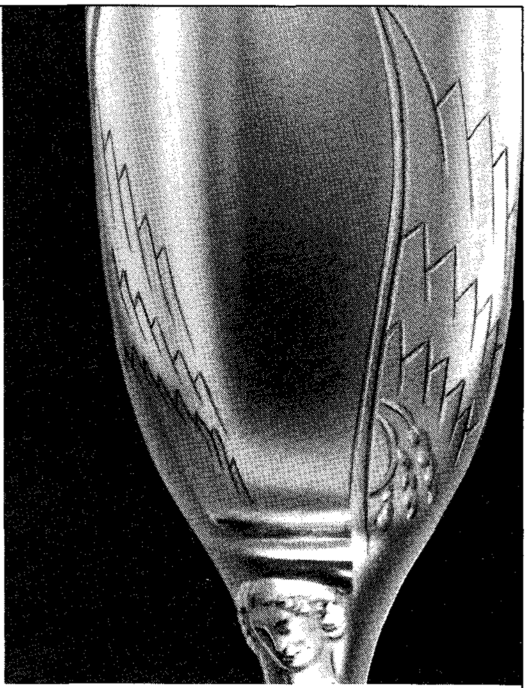

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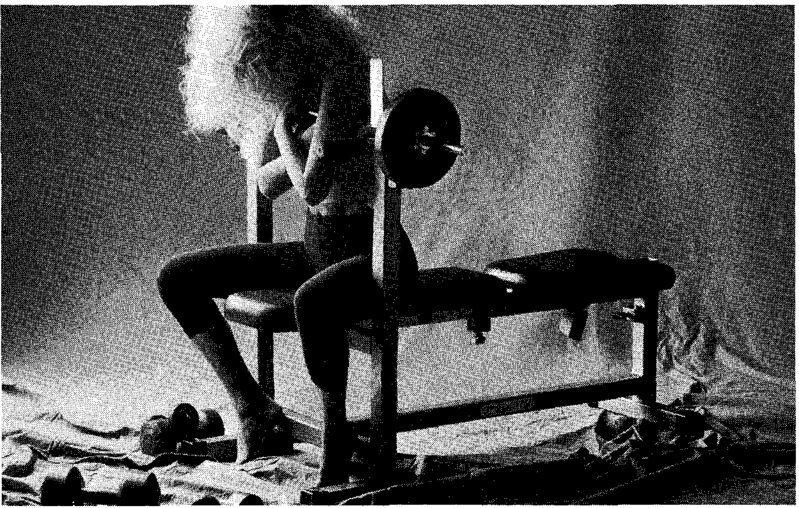

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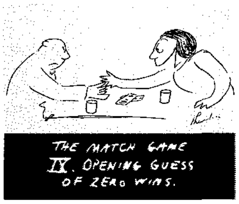
hotel. "Our average room rate should probably be around $150," he says. "But you can't only look at it from your point of view and ignore the market. People are fickle. The Mayfair, the Stanhope—they're in a different location. We've got to cater to the people on our block. That's where our niche is, our identity. The Algonquin is not the usual hotel. You start doing things according to the Cornell Hotel School theory, changing this and changing that, and pretty soon you end up with a Sheraton."



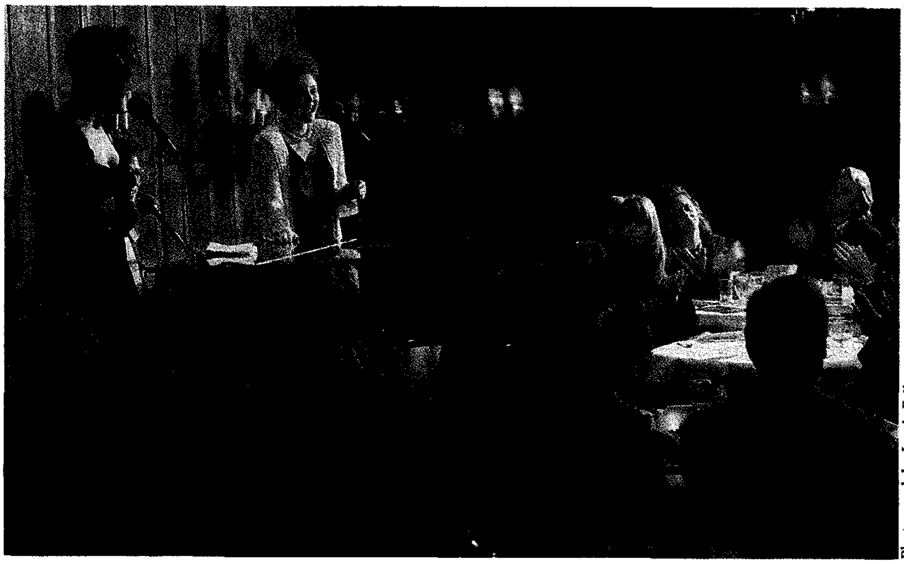
THOUGH NOBLE may share Bodne's vision for the Algonquin, their management styles appear to be different. By turns charming and cantankerous, Bodne ran the hotel as a patriarchy. He presided over the lobby from his special chair, mixed easily with the guests and staff, and even participated in a resurrected Round Table that was headed by trial lawyer Louis Nizer. An engineer by inclination, he was constantly tinkering with the hotel's physical plant, and he made the Algonquin one of the first completely air-conditioned hotels in New York and the first to use electronic key cards.

Nevertheless, when Bodne bought the Algonquin, his only model for running a hotel was the Algonquin itself. There is a story that at the start of Bodne's tenure, John Martin, then the hotel's manager, told him that the house had never lost money extending credit to actors. Bodne later presented Martin with several long-overdue bills signed by a well-known performer, but Martin, who had seen one of the malfeasant's recent appearances, would not be contradicted. After glancing at the signature, he told Bodne, "That, sir, is no actor."

Noble, 35, got his training at the Birmingham Hotel School in England and, before coming to the Algonquin, managed Caesar Park's hotel in São Paulo. Certain old-timers are said to have already complained that some of his rules are "un-Algonquin-like": Bellmen have been ordered to remain standing while on duty; a security guard now patrols the employees' entrance. And Noble himself admits that he is unfamiliar with New York's literary establishment.

But Noble's background suggests that he is more than a corporate bureaucrat. After leaving England, he crewed as a cook and later a steward on passenger ships visiting the Galápagos Islands, the Amazon, the Arctic, and Antarctica. After sojourns in Africa and Finland, he served as food and services manager for financier Daniel K. Ludwig's immense Jari forestry project in northern Brazil.

Managing the Algonquin, however, may prove to be his most exotic challenge yet. Rising prices in the city have driven out many of the creative young people who once would have flocked to the Rose Room (*New York*, November 25, 1985). Those who can afford to stay in Manhattan now gather at cheaper, more informal cafés. The Wyndham, a posh residential hotel on West 58th Street, has siphoned off some of the Algonquin's out-of-town celebrity clientele—especially English actors and film stars from Los Angeles. And a group headed by Steve Rubell has invested $30 million to renovate the Royalton Hotel, across the street from the Algonquin.


Photograph by Louis Psihoyos.

COME TO THE CABARET: *Montgomery, Plant, and Stritch are appearing in the Oak Room.*

THE MATCH GAME
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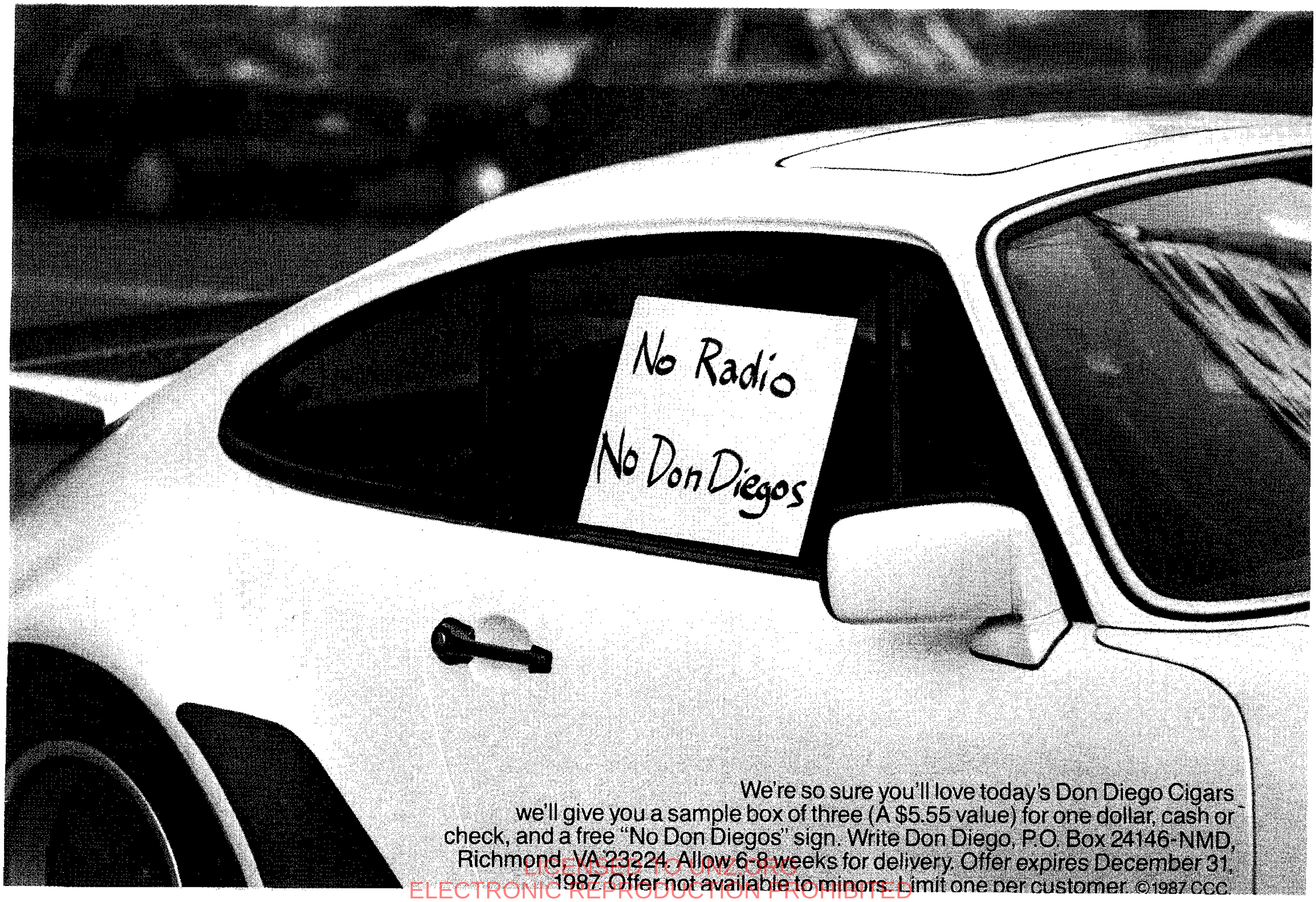
STILL, LIFE AT the Algonquin has proved remarkably resistant to the tides of fashion and adversity. Three times—after its birth as an apartment hotel, during the Depression, and at the start of Bodne's tenure—the hotel has been pronounced dead by skeptics. Each time, it survived, as strong as ever.

And the Algonquin seems to be thriving today, too, in spite of the recent changes. Performers Michael Feinstein and Julie Wilson have made the Oak Room a hot spot for late-night cabaret; the lobby is always jammed at the cocktail hour; and last month, the Landmarks Commission conferred landmark status on the hotel.

But perhaps the clearest sign of its vitality is the continuing presence of two of its most legendary figures. Mr. Shawn, now an editor at Farrar, Straus and Giroux, may still be found lunching at his customary Rose Room banquette. And Ben Bodne still makes his home at the Algonquin, just as he has for the past 40 years. ▬



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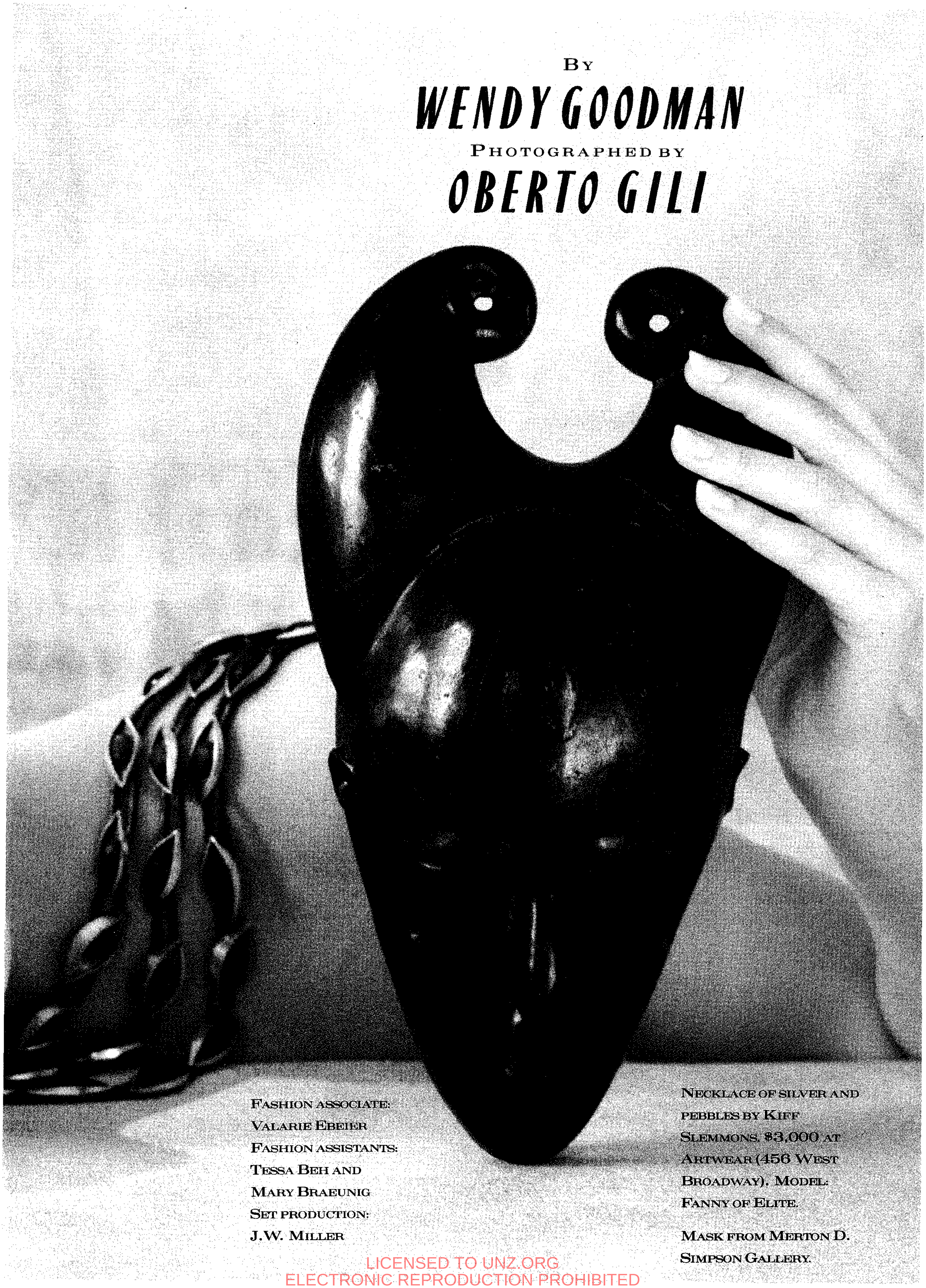
THE SURREAL THING

By

WENDY GOODMAN

Photographed by

OBERTO GILI

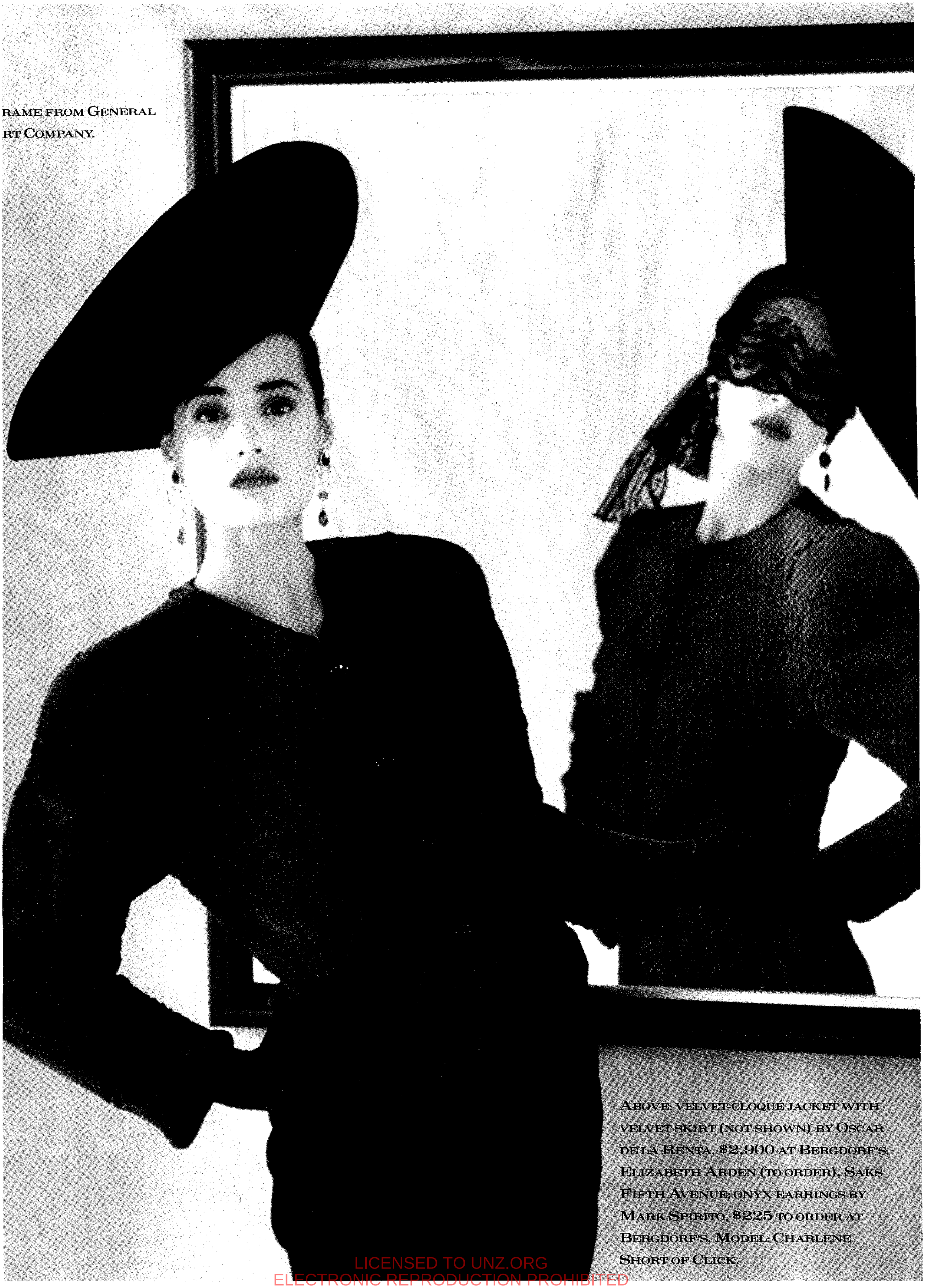


Fashion associate:
Valarie Ebeier
Fashion assistants:
Tessa Beh and
Mary Braeunig
Set production:
J.W. Miller

Necklace of silver and pebbles by Kiff Slemmons, $3,000 at Artwear (456 West Broadway). Model: Fanny of Elite.

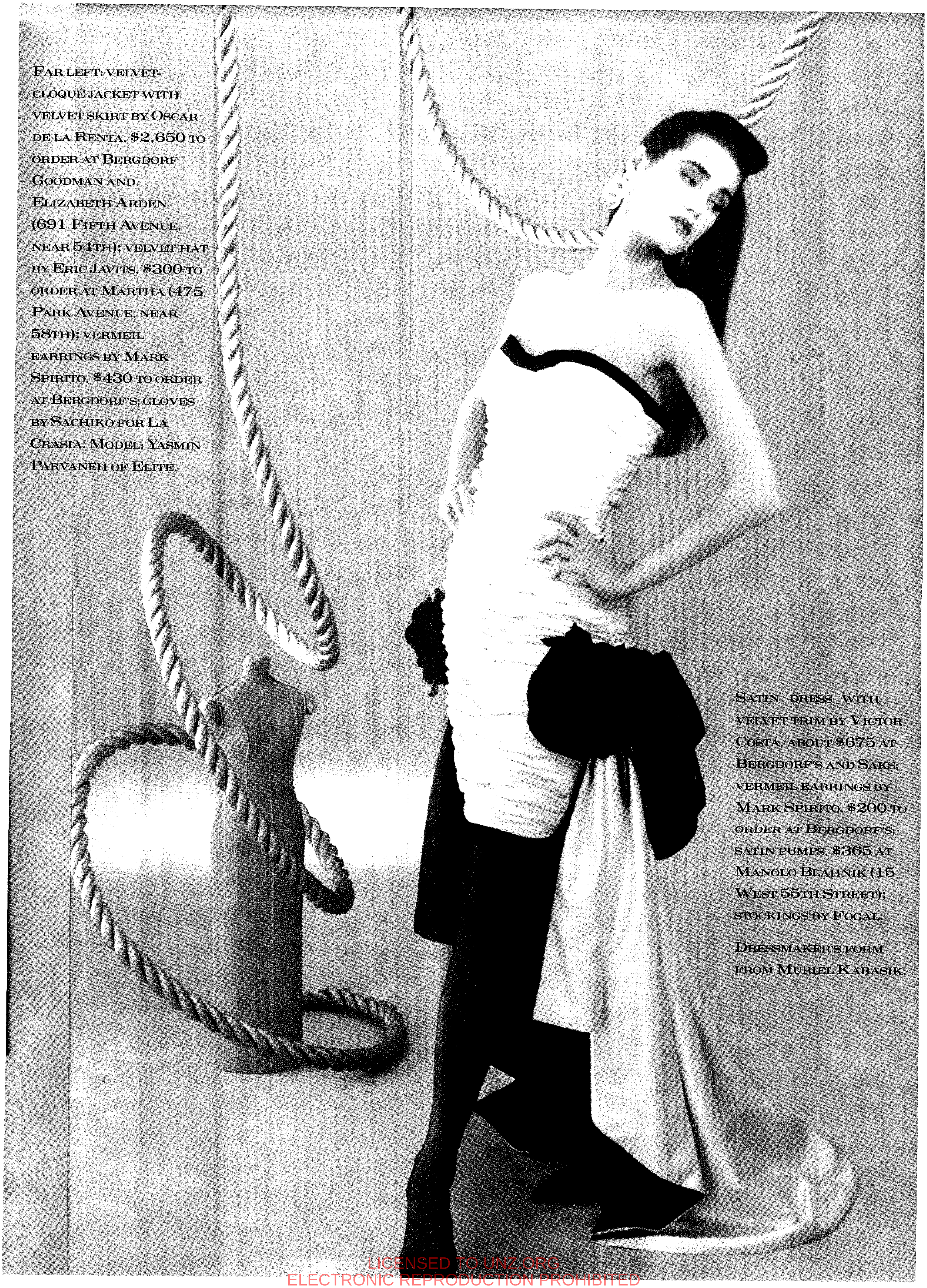
Mask from Merton D. Simpson Gallery.

rame from General
rt Company.



Above: velvet-cloqué jacket with velvet skirt (not shown) by Oscar de la Renta, $2,900 at Bergdorf's. Elizabeth Arden (to order), Saks Fifth Avenue; onyx earrings by Mark Spirito, $225 to order at Bergdorf's. Model: Charlene Short of Click.

FAR LEFT: VELVET-CLOQUÉ JACKET WITH VELVET SKIRT BY OSCAR DE LA RENTA, $2,650 TO ORDER AT BERGDORF GOODMAN AND ELIZABETH ARDEN (691 FIFTH AVENUE, NEAR 54TH); VELVET HAT BY ERIC JAVITS, $300 TO ORDER AT MARTHA (475 PARK AVENUE, NEAR 58TH); VERMEIL EARRINGS BY MARK SPIRITO, $430 TO ORDER AT BERGDORF'S; GLOVES BY SACHIKO FOR LA CRASIA. MODEL: YASMIN PARVANEH OF ELITE.



SATIN DRESS WITH VELVET TRIM BY VICTOR COSTA, ABOUT $675 AT BERGDORF'S AND SAKS; VERMEIL EARRINGS BY MARK SPIRITO, $200 TO ORDER AT BERGDORF'S; SATIN PUMPS, $365 AT MANOLO BLAHNIK (15 WEST 55TH STREET); STOCKINGS BY FOGAL.

DRESSMAKER'S FORM FROM MURIEL KARASIK.

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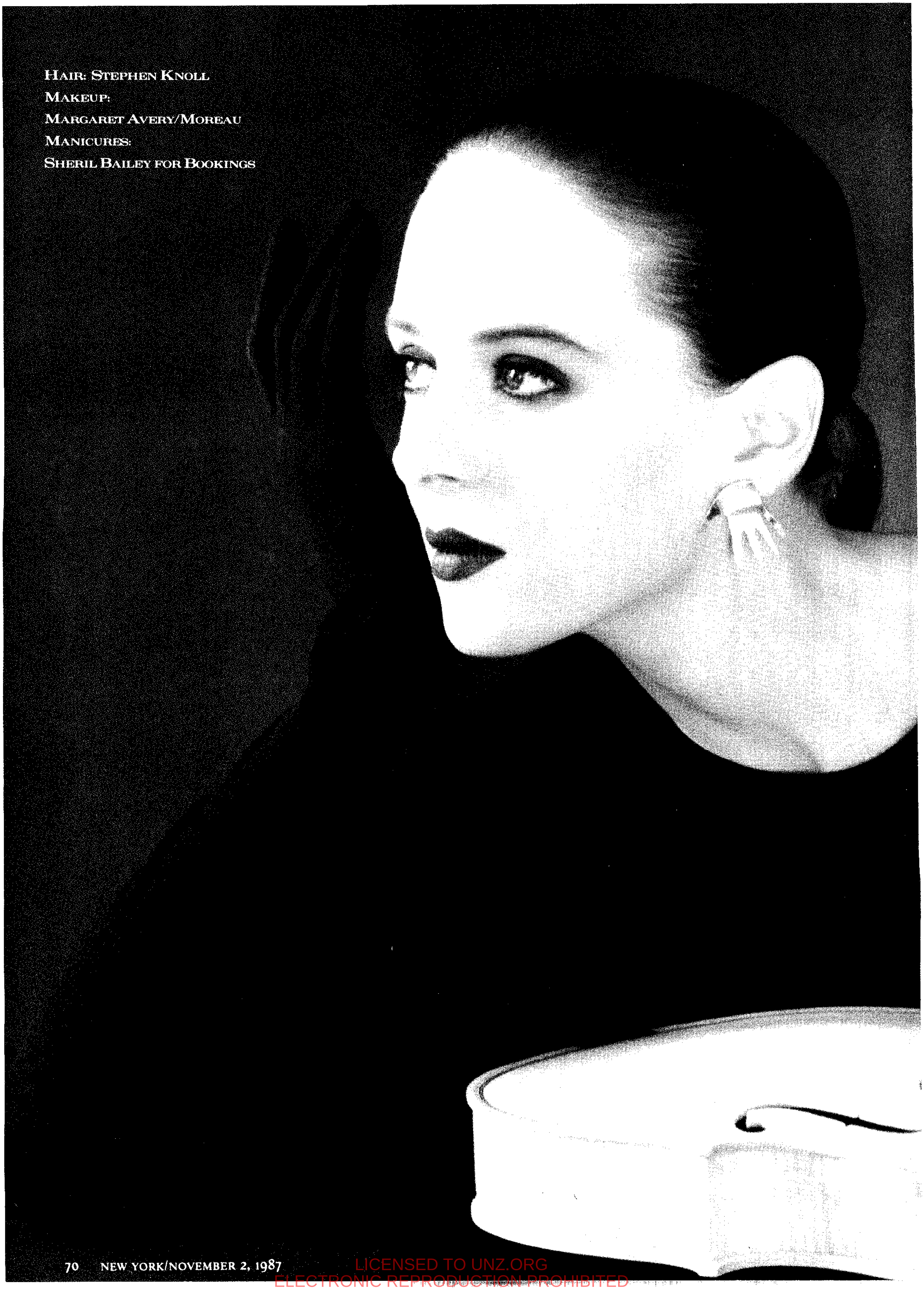
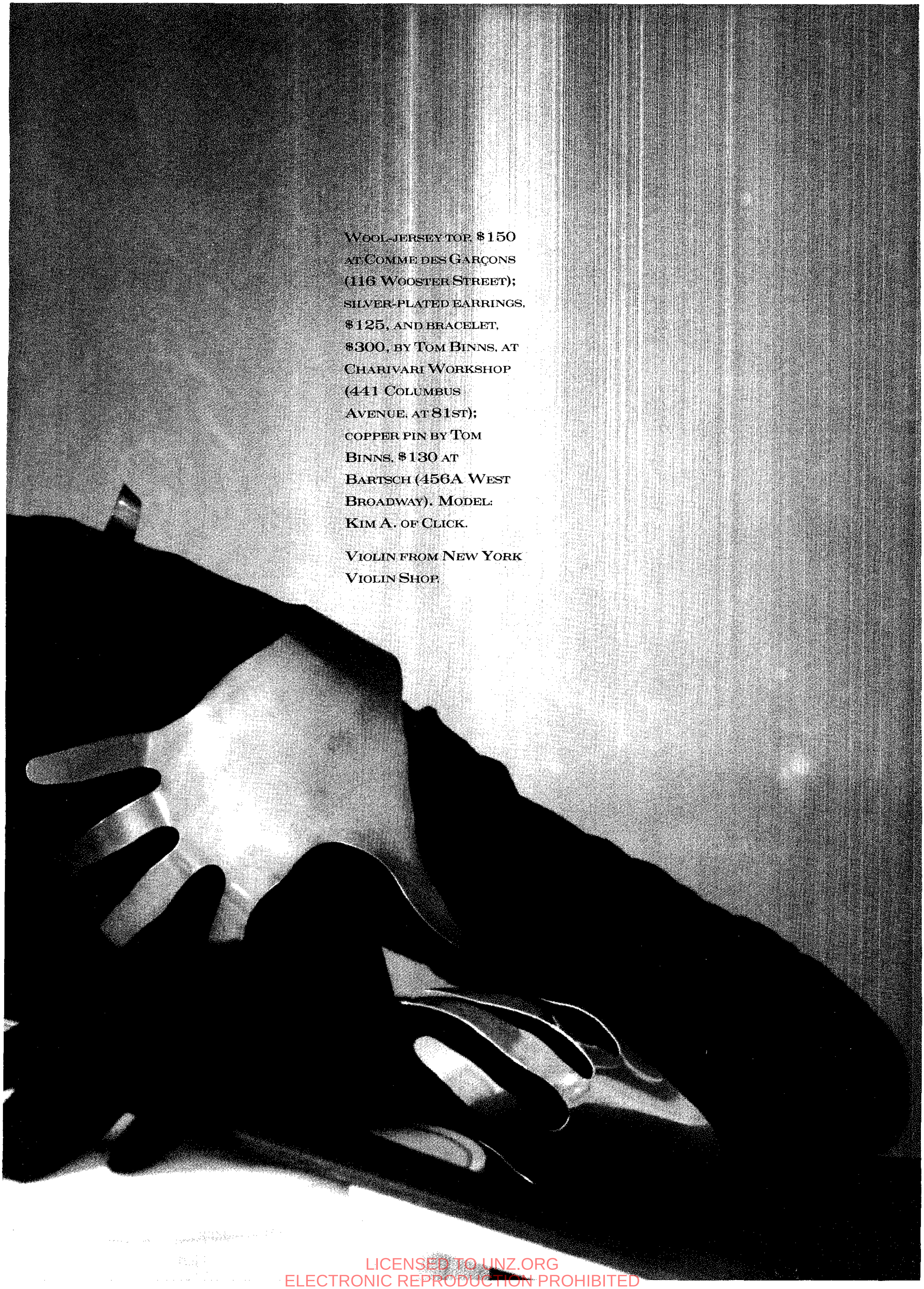
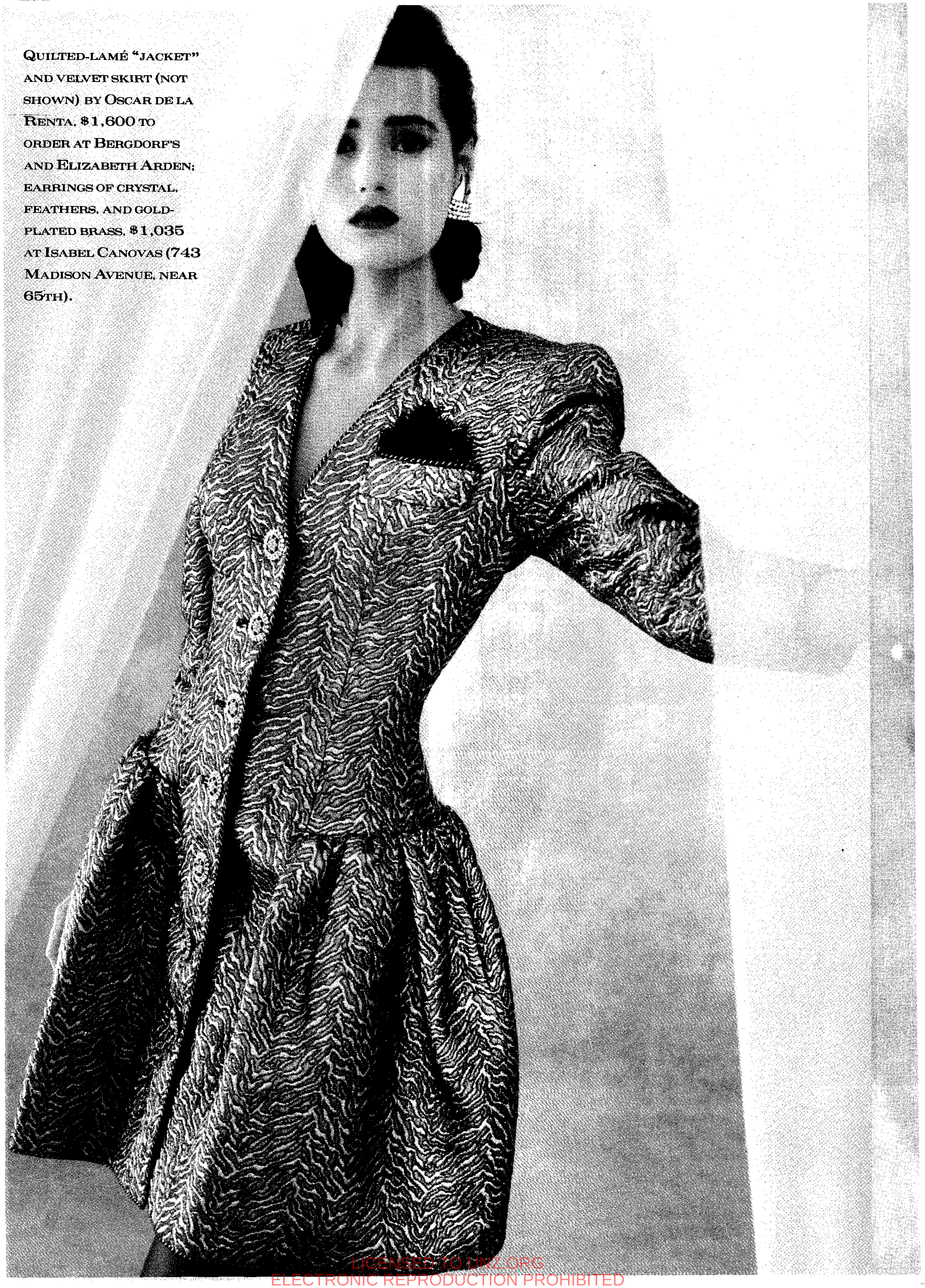


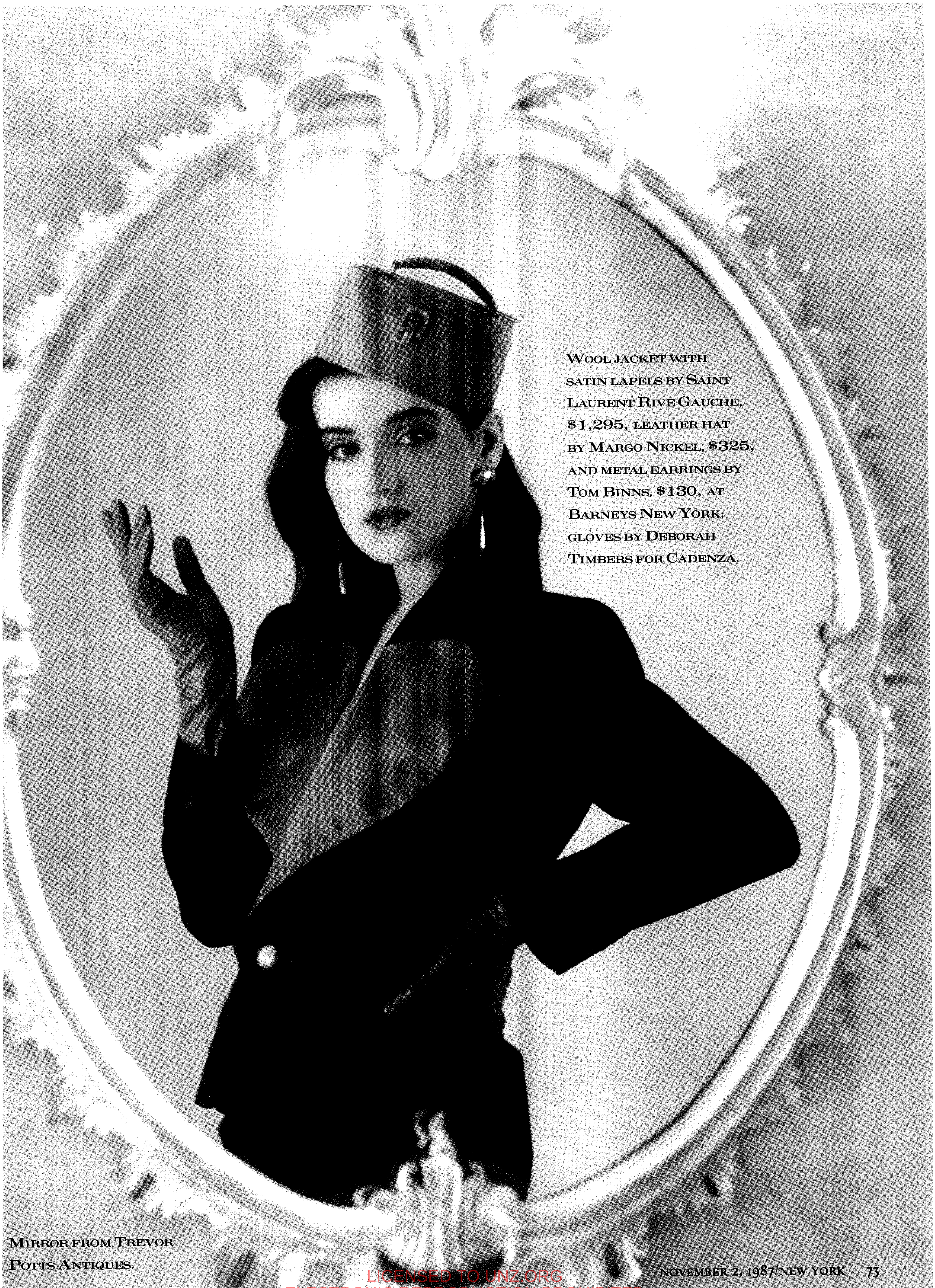


Wool-jersey top, $150 at Comme des Garçons (116 Wooster Street); silver-plated earrings, $125, and bracelet, $300, by Tom Binns, at Charivari Workshop (441 Columbus Avenue, at 81st); copper pin by Tom Binns, $130 at Bartsch (456A West Broadway). Model: Kim A. of Click.

Violin from New York Violin Shop.

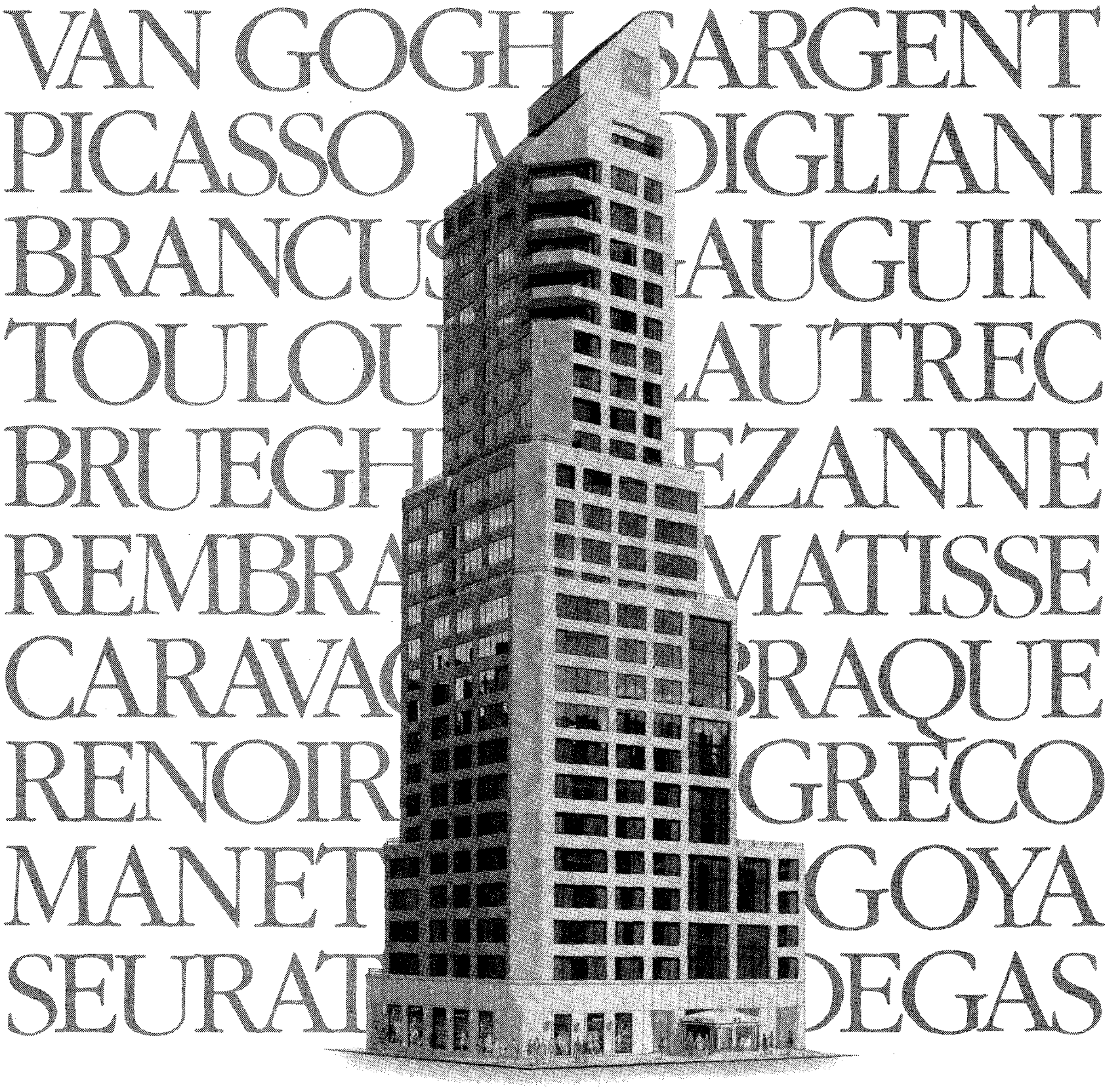
Quilted-lamé "jacket" and velvet skirt (not shown) by Oscar de la Renta, $1,600 to order at Bergdorf's and Elizabeth Arden; earrings of crystal, feathers, and gold-plated brass, $1,035 at Isabel Canovas (743 Madison Avenue, near 65th).





Wool jacket with satin lapels by Saint Laurent Rive Gauche, $1,295, leather hat by Margo Nickel, $325, and metal earrings by Tom Binns, $130, at Barneys New York; gloves by Deborah Timbers for Cadenza.

Mirror from Trevor Potts Antiques.



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CORPORATE
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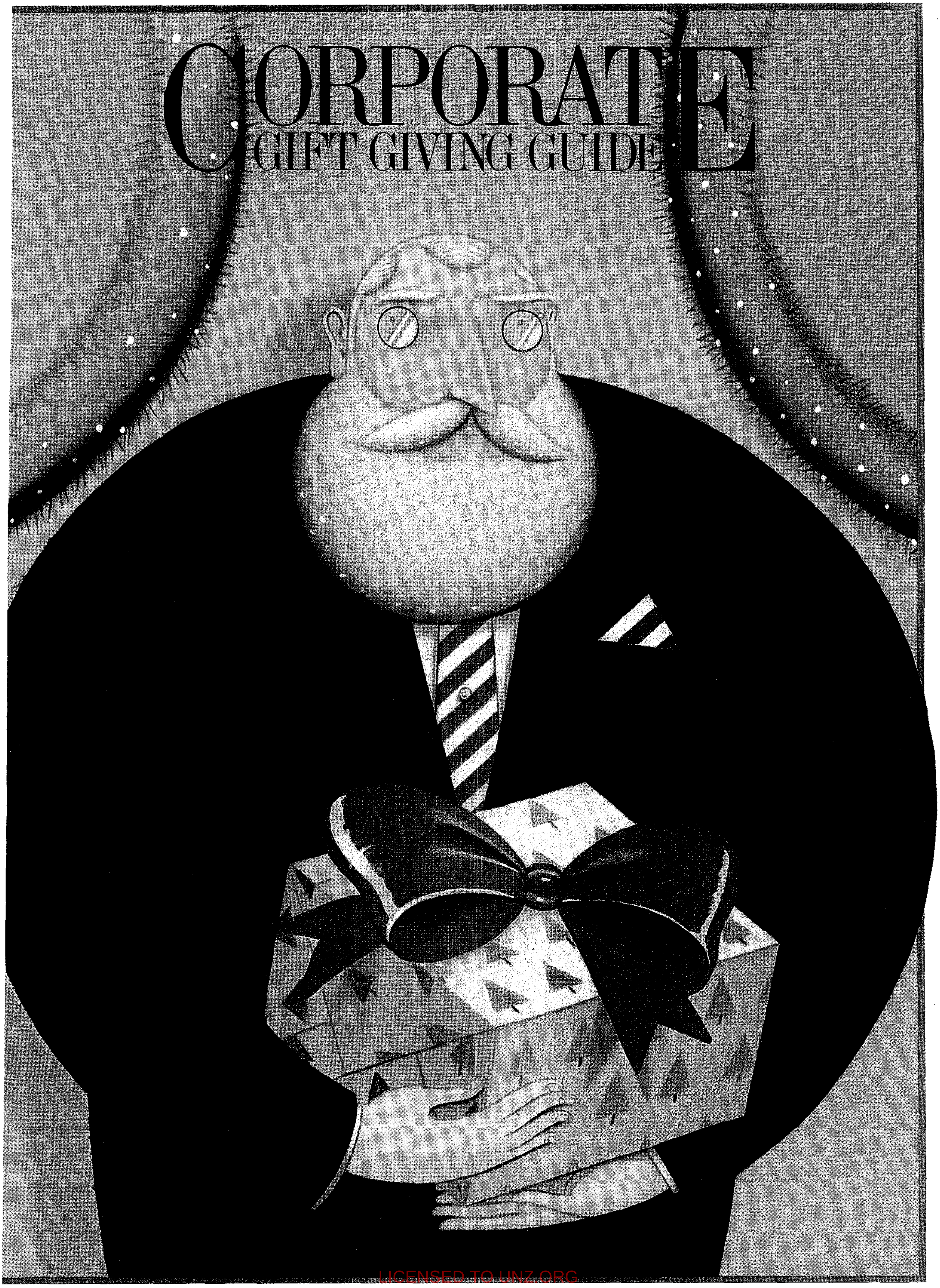

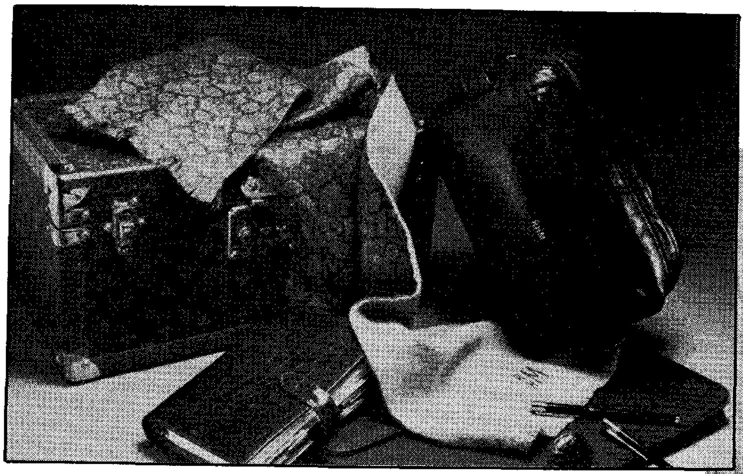

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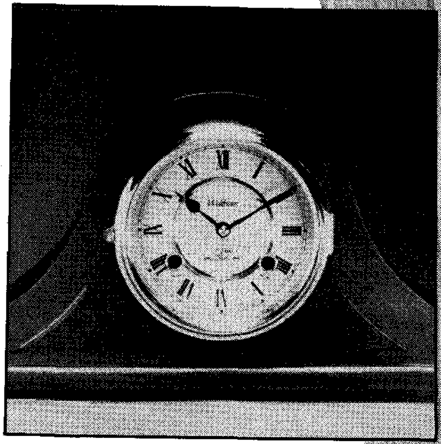

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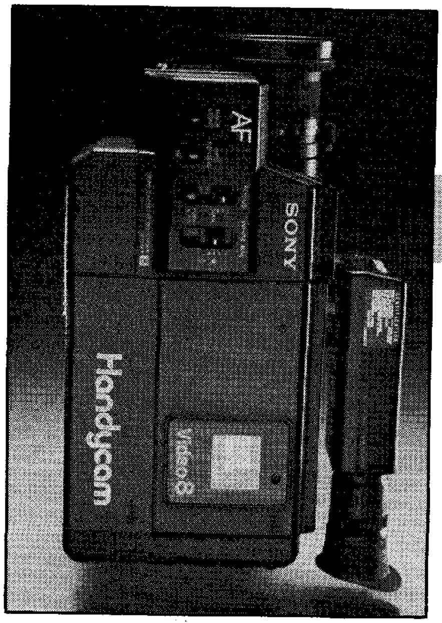

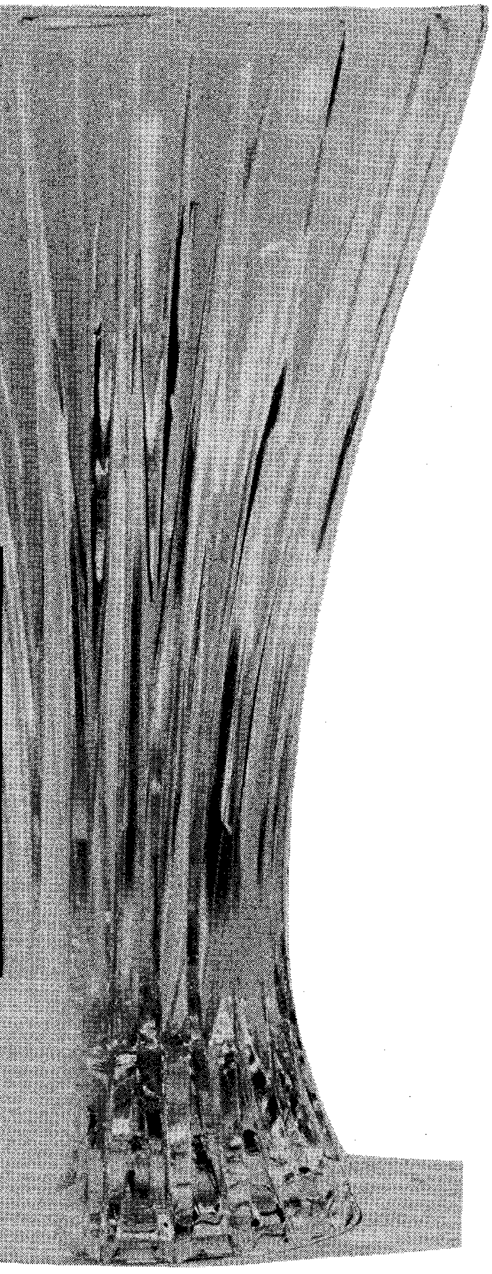

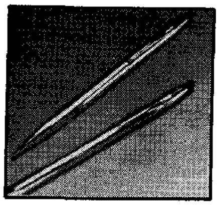

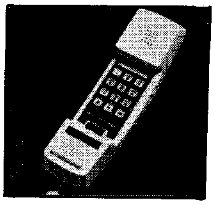

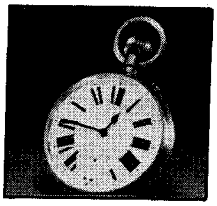

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CORPORATE GIFT-GIVING GUIDE

BY LETITIA BALDRIGE

Letitia Baldrige is the author of Letitia Baldrige's Complete Guide to Executive Manners *and* Letitia Baldrige's Complete Guide to a Great Social Life. *During the Kennedy administration, she served as the First Lady's chief of staff. She is a former social secretary to U.S. ambassadors David Bruce, in Paris, and Clare Boothe Luce, in Rome.*

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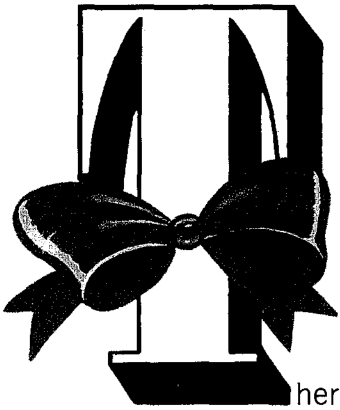


There is no time of year when the human side of business is more visible than during the holidays. At some companies, people consider gift-giving a minor, polite formality. Yet, carefully planned and executed, it communicates gratitude to business friends and customers in the true spirit of the season.

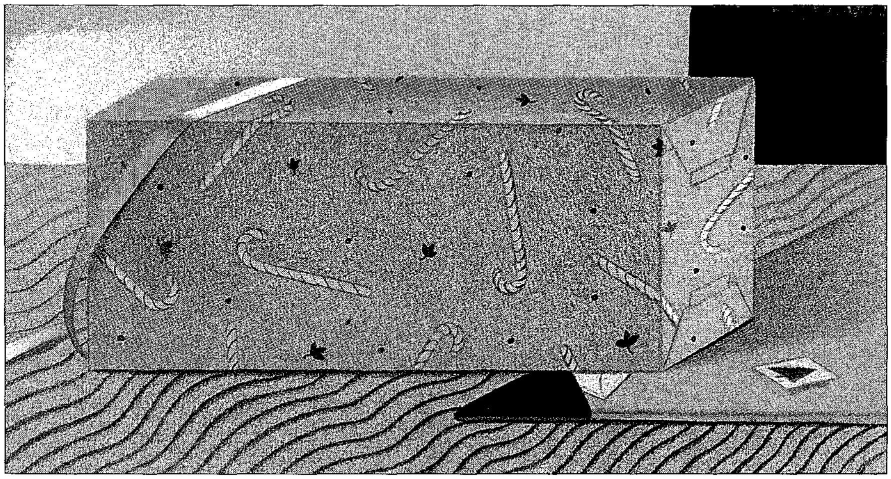
Rather than dwell only on how much business the company will reap from each gift, corporate-gift planners should ask themselves: Will the gift accurately reflect the image the company wishes to convey of itself? Will the gift be representative of the quality of the company's products or services? And, most important: Will this really please the recipient?

I remember the pleasure with which one chief executive officer received a Christmas present from one of his outside directors. It was the company's centennial, and the director commissioned—and had beautifully framed—a painting of the firm's original, nineteenth-century building.

I remember the great success of another member of senior management who, by working with the executive secretaries of his best customers, had obtained a copy of the house key to each person's front door, and then had a monogrammed sheath affixed to the top of each key.

I remember the head of a domestics division who, when her division's smashing new quilts were introduced, sent a holiday gift quilt to each customer. She thoughtfully sent them in twin, queen, or king size, according to the size of the customers' own beds.

It's going the extra mile that counts—doing some research, asking some questions, and caring enough to be imaginative.



GETTING ORGANIZED

It may be the season to be jolly, but it's also the season to be smart. As in any enterprise, early organization and coordination are imperative for success. Some of the questions that need to be answered before buying any business gifts are these:

- What names should be included on the gift list this year?
- Who has the responsibility for selecting the gift and coordinating the entire project?
- What is the budget?
- What kinds of gifts are appropriate for the different categories of people on the list?
- How should the gifts be presented?
- What will be written on the gift cards and who will sign them?
- When and how will the gifts be delivered?

Even if the budget or company policy calls for a small number of gifts, each should be chosen with taste and sensitivity. Corporate gift-giving is a project requiring caring, not carelessness.

WHO ARE THE LUCKY ONES THIS YEAR?

The first step to take in organizing the 1987 corporate-gift project is to make a careful study of last year's gift-recipient list. It probably needs updating, with both deletions and additions to be made. Business relationships wax and wane; a company is not obliged to give someone a gift in 1987 just because he or she was on the 1986 list. On the other hand, the firm may have made new friends this past year, within the ranks of customers, clients, associates, vendors, service executives, and consultants. The company might want to show its gratitude or express its pleasure in being associated with them. In addition, this updated list may prove valuable for subsequent contacts or mailings throughout the year.

Remember to update people's marital status in your gift (and holiday card) giving, as well. There is nothing more off-putting to a person who has gone through the agony of a spouse's death or a divorce this year than to receive a gift or card addressed to the two names, as before.

For a company that traditionally is a generous gift-giver, wisdom dictates the organization of separate lists. There is, of course, the *employees list.* Some companies, in a good year, give each employee a holiday bonus; others give bonuses only to their biggest revenue producers. Some companies give the same modest gift to each employee, and some have never given anything to anyone!

The *VIP list* consists of those who are valuable customers or clients, and who will receive a substantial gift.

The *regular customers list* will include contacts of lesser importance, whose small, steady amounts of business contribute to profits, or who have a potential for strong future business. Those on the regular customers list who have been of assistance to the company this past year could be pleased with a modest gift accompanied by a personal note of appreciation.

Who else deserves a gift? There may have been investment bankers, lawyers, or accountants who worked long hours and on weekends during a company lawsuit or merger. There may have been a vendor who went out of his or her way to take good care of the company in a crisis. There may have been someone in the ad agency who labored above and beyond the call of duty to come up with an inspired campaign that helped raise profits this past year. Even though these business people may have been well paid for their services, the holidays are a time for remembering all those who have gone the extra mile.

WHO WILL TACKLE THE JOB?

Regardless of whether the company planning its gift project is a two-person entrepreneurship or a corporation employing 25,000 people, the first priority should be to assure that the gifts selected are appropriate.

The best-suited person on staff—or the best outside professional help—should be selected to oversee the job. Different levels of management may become involved. In some midsize companies, the boss's executive secretary handles the gifts; in larger ones, the responsibility often lies in the hands of an individual in the personnel (or human resources) department; banks sometimes use a protocol officer or director of special events; in other firms the vice-president for administration, advertising, or public relations coordinates the project. The person chosen to tackle the job should be someone with:

- Good taste
- An excellent imagination
- A knowledge of the market and how to scout it
- An ability to choose a useful or attractive gift that reinforces the image of the company
- Skillful bargaining powers, to strike a good deal
- And meticulous attention to detail, so that everything is efficiently managed and deadlines are met.

The gift manager should be sensitive to those people on the list who may be limited, by reasons of their own companies' policies, in the gifts they may accept. Employees of one telecommunications firm, for example, are not allowed to receive gifts of any kind; a New York City daily newspaper has set a limit of $10 on the value of gifts to its staffers. If there is any doubt about sending a gift to someone, a call should be made to the

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personnel department of that person's firm to find out whether there is an official policy. A company shows its savvy not only by the gifts it gives, but also by those it does not give.

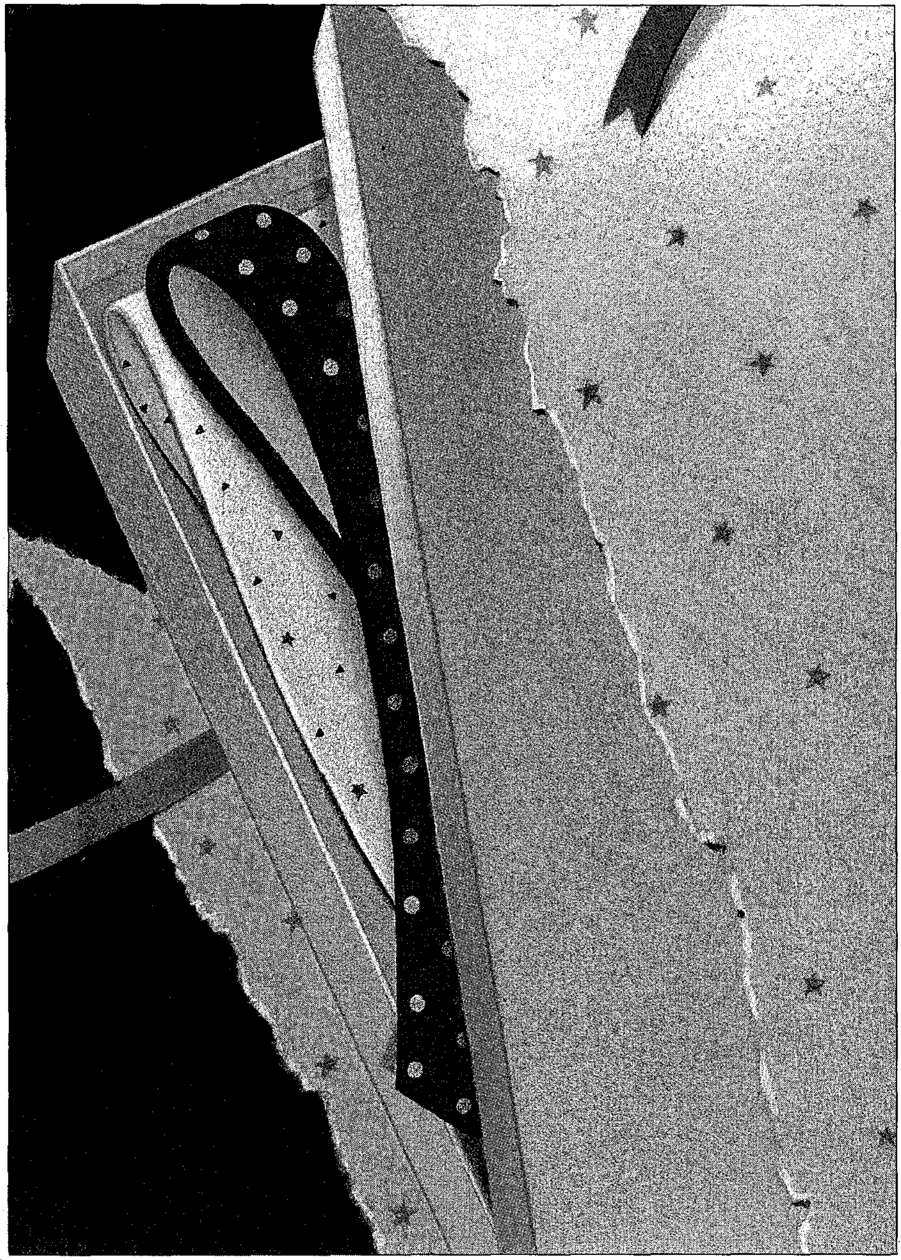
WORKING WITH THE SUPPLIER

The corporate-gift business is a multi-billion-dollar industry. Twenty years ago, corporate-gift departments in important stores were a rarity; today they are prevalent. The beauty of working with the professionals is that they assume all of the headaches, including gift-wrapping the items in an attractive manner and shipping them to their destinations on time.

The person managing the corporate-gift project can work with a supplier in any one of several ways. He or she can, for example:

- Make use of a retail store's corporate-gift department, or use the store's personal shopper. These experts have a thorough familiarity with their store's merchandise, and it's their business to offer a host of holiday-gift ideas within the client's budget. The gift (or gifts) selected may require further work, such as collective or individual engraving, etching, or embossing, which these professionals can also facilitate. Some stores also have separate corporate-gift catalogues.

Many stores offer discounts on corporate gifts. For large orders, gift-wrapping is usually included in the price. With skillful bargaining, special deals are sometimes struck on the total cost of the wrapping and shipping.



- Work with a professional gift-consulting firm. With this kind of firm (as with a store's corporate-gift service) an appointment is made for the company-gift buyer to see the various selections the consulting firm suggests. Before the appointment is made, however, the company-gift manager has explained the goals and budget of the project, and provided information on the gift recipients. In this way, the gift consultant will have gathered samples that are appropriate and affordable from many stores and shopping sources.

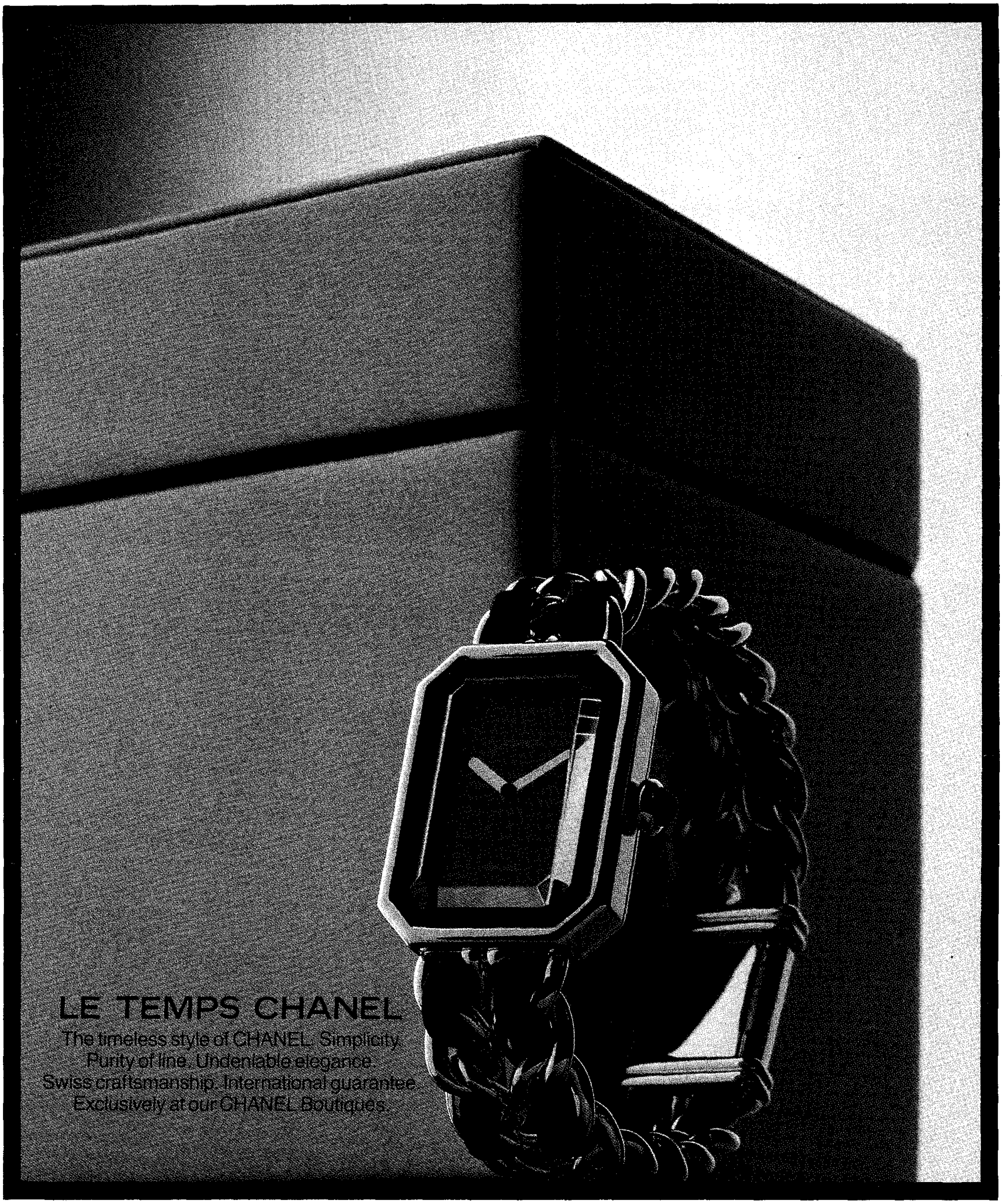
Sometimes a new gift is designed from scratch by the gift consultant. Creative Resources, Inc. produced such an item for an investment firm that had recently taken a company public. Rather than adopt the usual, boring practice of encasing the tombstone newspaper ad announcing the stock offering in a Lucite holder for the desk—and giving one to everyone who had worked on the project—Creative Resources had the caps of its exclusive sterling-silver ribbed pens engraved with each recipient's initials. Each pen came with its own cradle: a horizontal wooden stand bearing a sterling-silver plaque with the tombstone ad engraved on it.

- Improvise a gift. Roam through a preferred store, select an item, and then special-order it in quantity. A separate part of the gift may then be ordered from another source (200 mini-calculators from one store, for example, and then 200 custom-made carrying cases, perhaps with the company's logo printed on one corner, from another).

It's not easy to guess how long it will take to find, order, and have delivered just the right item. This year, for example, one corporate shopper said it had taken her exactly ten minutes to decide on personally monogrammed suspenders for the men and monogrammed jewelry cases for the women on her company's list. But last year, it had taken five long visits to her shopping service before a decision was made.

SUITABILITY

A company gift is more than a nicely wrapped object sent to a business contact—it is a reflection of the giver and of the company. Company gifts can and do go wrong, such as when they are totally



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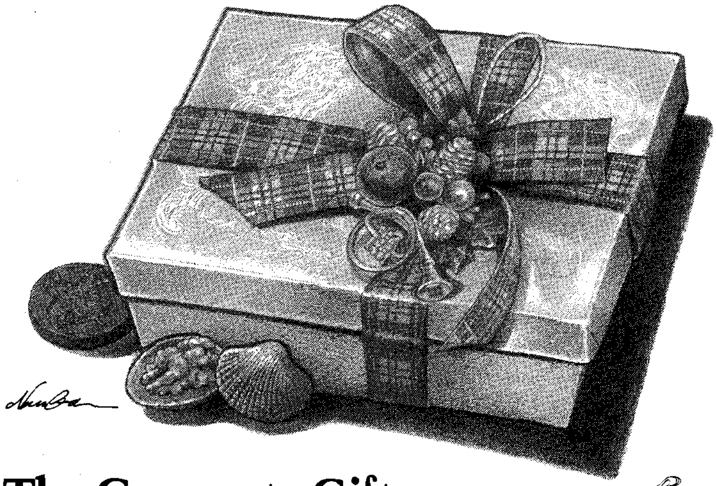

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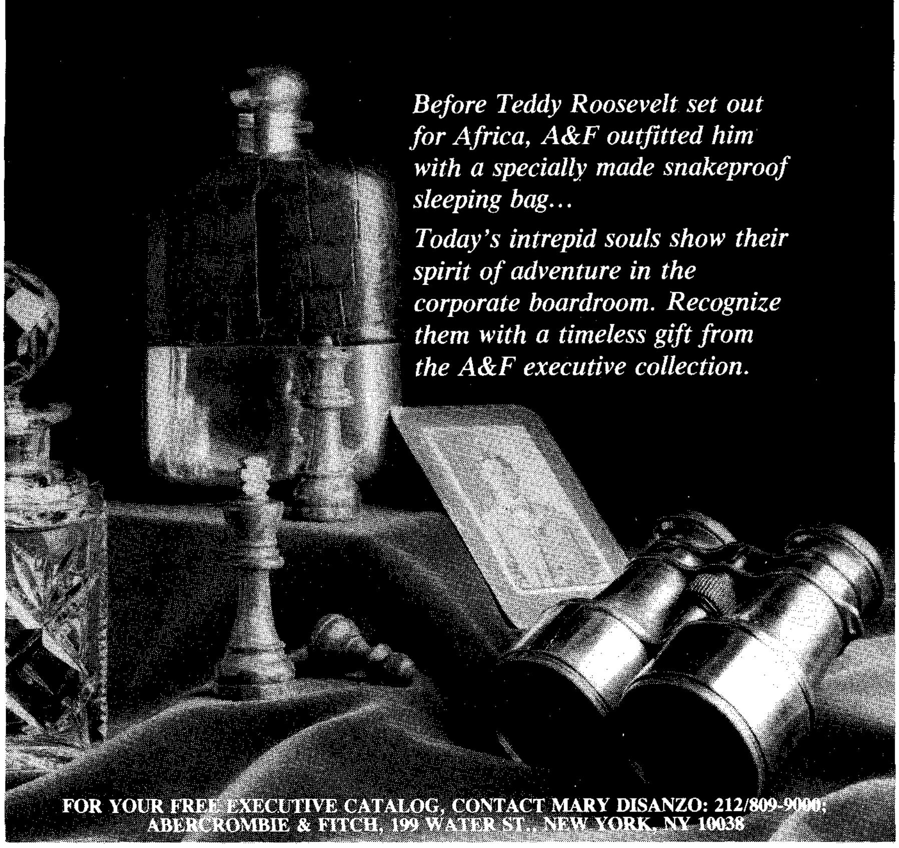

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inappropriate (a bottle of Scotch sent to a recovering alcoholic, for example). A gift should also be well presented: It certainly is not unknown for a corporate gift to arrive at its destination unwrapped, with the price tag still attached.

Appropriateness is a paramount factor in the success of any gift project. For example, baskets containing room fragrance, scented candles, potpourri, soap, and talc will make a hit—with women. A woman executive usually is greatly pleased when a new perfume is sent to her by another woman—but she may be embarrassed to receive the same gift from a man she does not know very well. (If the man is in the fragrance business, that, of course, is another story.)

Since common sense should rule the decision, questions such as the following need to be asked:

- Is the gift something a man should properly send to the women on the company gift list?
- Is it something a woman should properly send to the men?
- Is it something only a woman should send to other women, or something only a man should send to other men?
- If the gift looks cheap, is it wiser to send nothing at all?
- If, on the other hand, it looks too expensive, will the recipient feel uncomfortable accepting it?
- Does the gift reflect primarily the giver's taste, or does it also match the recipient's life-style?

GIFTS FROM WOMEN . . . TO WOMEN

- Lingerie cases for traveling
- Sachets for bureau drawers
- Makeup (keeping the recipient's hair color and complexion in mind, of course)
- Business-card case that can be slipped into one's purse or desk drawer
- Nightwear (think warm or sexy, according to how well you know the recipient's preferences)
- Cosmetics mirror
- Costume jewelry of note (examples: brightly colored square-hinged bangles, trimmed in sterling silver; jewelry of hammered pewter, brass, carved wood, or stone)
- A pair of longish (below-the-elbow) white kid gloves for weddings or special evening occasions
- Small, dressy handbag, preferably black, with either a small handle or shoulder strap

- Sterling-silver-handled makeup brushes
- Vanity-table accessories in Lucite, mother-of-pearl, or some pretty material

Gifts From Men . . . To Women

- Beautiful perfume bottle or atomizer
- Jewelry box for her dresser, or case for her suitcase
- A wonderful sweater
- A large, handsome basket to hold her magazines
- A briefcase or office tote
- Attractive desk accessories—either contemporary or antique reproductions, according to her taste
- Scarf, wraparound, or evening shawl
- Storage boxes for closets or corners
- Decorative personal organizers, such as special file holders, address books, agenda for the handbag

Gifts for Men

- Shower clock that is also a radio (with AM, FM, and two TV bands)
- Amusing but practical apron for the chef
- Gifts pertaining to his favorite sport
- A warm, bulky sweater
- Correspondence cards (with matching envelopes) stamped with his own monogram, name, or address; the ordering of the personalized die is an important part of the gift
- A set of dinner or dessert plates for home entertaining
- Some jazzy new bar glasses
- A valet stand

Gifts That Always Please

There are, of course, gifts of a general nature that can help bypass some of the problems of suitability. Gift certificates from department stores are the first that come to mind; food and books are two other categories.

FOOD AND GIFT BASKETS

Food is a very suitable gift for most people in the business world. But it is essential to make certain the recipient will not be out of town when you intend to have the gift delivered. Returning exhausted in January from a vacation in the Caribbean, your customer would find few gifts less gratifying than a box of rotting food in the front hall.

Assuming it is properly timed, the gift basket representing your company should exude quality and cause the person who receives it to react with much delight and enthusiasm. (I certainly remember the oohing and aahing in our house last Christmas when together we opened a gift picnic hamper that contained smoked salmon, imported cheeses, wine, ripe pears, lemon cake, pâté, and chocolate-dipped strawberries.)

You can design your own gift basket from scratch, or hire a gift service or specialized florist or food company to come up with something in the right price range. Last year, an investment house gave a floral designer the job of assembling its gift basket for top customers. The package included champagne, truffles, a lavish bouquet of flowers, and appropriately enough, a book on the stock market.

Theme baskets are especially popular. One such gift, available from a New York-based corporate gift-buying service, is a "pasta crate," into which is packed handmade pasta, two special sauces, a bottle of Chianti, and an Italian cookbook.

Tiffany expresses your warmest holiday greetings.

A gift from Tiffany has long been one of the finest ways to express holiday greetings to trusted clients and employees. A Tiffany gift is far more than a mere token of your appreciation. Because of our 150 year tradition of extraordinary craftsmanship and design, a gift from Tiffany is a distinguished reflection of your company's admiration and respect.

Tiffany's Corporate Division also offers a full range of services that includes sales incentive and service recognition programs, special design for unique gifts, and corporate accessories.

You can rest assured that a gift in the Tiffany blue box is always appreciated.

To receive our Corporate Holiday catalogue and open a corporate account, please call Lisa Saul at ***212-605-4252.***

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A "tea time" basket, made of red wire and lined with a pretty tea cloth, comes packed with teas, jams, cookies, and a china teacup—everything but hot tea. You could arrange for that, too, by having it freshly brewed and delivered in a thermos at tea time.

BOOKS

Although books pose obvious risks as gifts (the recipient may have read the book, or may not be interested in the subject), there are potential points to be scored, especially if the selection is complementary to the company's business.

For example, a firm involved in the sports world (management or promotion, say, or a manufacturer of athletic equipment or clothing) might send the latest sports book, full of action photographs. An American company with a heavy investment in Japan could send the latest Japanese art book.

Corporate-gift deals can be worked out with individual bookstores. Some stores will discount a quantity order and will wrap and ship the copies. Others grant higher discounts on orders of a hundred or more. And for an order of a thousand books, some will imprint a message, such as "Season's Greetings from the XYZ Company," on the cover page of the book.

Another way to personalize a book gift and make it seem more special is to place a handsome bookmark inside it—whether of leather, silver, fancy paper, or fabric. The company's holiday greeting card, die-cut in the shape of a bookmark, can serve as two gifts in one.

Of course, books are not the only reading materials that make suitable gifts. A subscription to a fine magazine is another gift appropriate for just about any business friend.

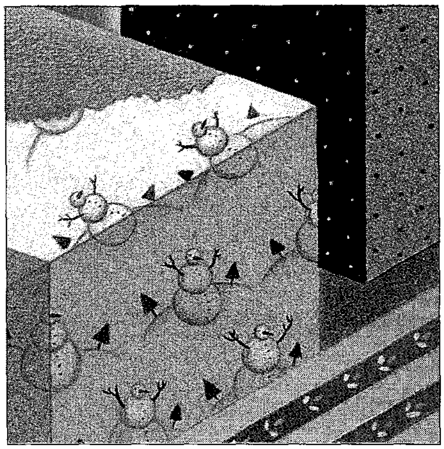
A GIFT OF CULTURE

For young executives who spend all their free time in health clubs, at fashionable restaurants, or at home in front of the VCR, the corporate gift this year could add an entirely new dimension to the quality of their lives. The 1987 company gift might be an introduction to New York's rich cultural activities. A membership to one of the city's museums, or tickets to the theater, ballet, opera, or a concert, can be a personal, meaningful gift. Who knows: In the year 2000, when some of today's young executives will have become CEOs, this year's gift of culture may result in their providing the corporate support needed to keep the arts alive in the next millenium.

PRESENTATION

Like Chinese boxes, a gift-within-a-gift surprises and delights. The corporate gifts that are the most memorable and gratifying to receive are the ones that are the most thoughtfully presented, such as when:

- The gift frame already contains a photograph of the recipient's family, baby, pet, house, horse, or sailboat
- A tie case reveals a silk tie tucked inside
- A carry-on bag, leather tote, or some other useful container comes with the recipient's name and address already printed on the attached luggage tag



- A handsomely designed set of stacking drawers, meant to sit on the recipient's desk, is presented ready to use, its drawers already filled with tools of the trade such as paper clips, cellophane tape, pens and pencils, etc.
- A gift camera is loaded with film, ready to shoot. (Needless to say, any gift requiring batteries should have them in place.)
- A bottle of champagne is packed along with four lovely champagne glasses, so that all is in readiness for celebration
- A gym bag, when opened, reveals a fashionable jogging suit in the recipient's size
- A handsome plant is presented in a beautiful porcelain cachepot
- A telescoping back brush accompanies a monogrammed bath sheet

SOMETHING FOR EVERYONE

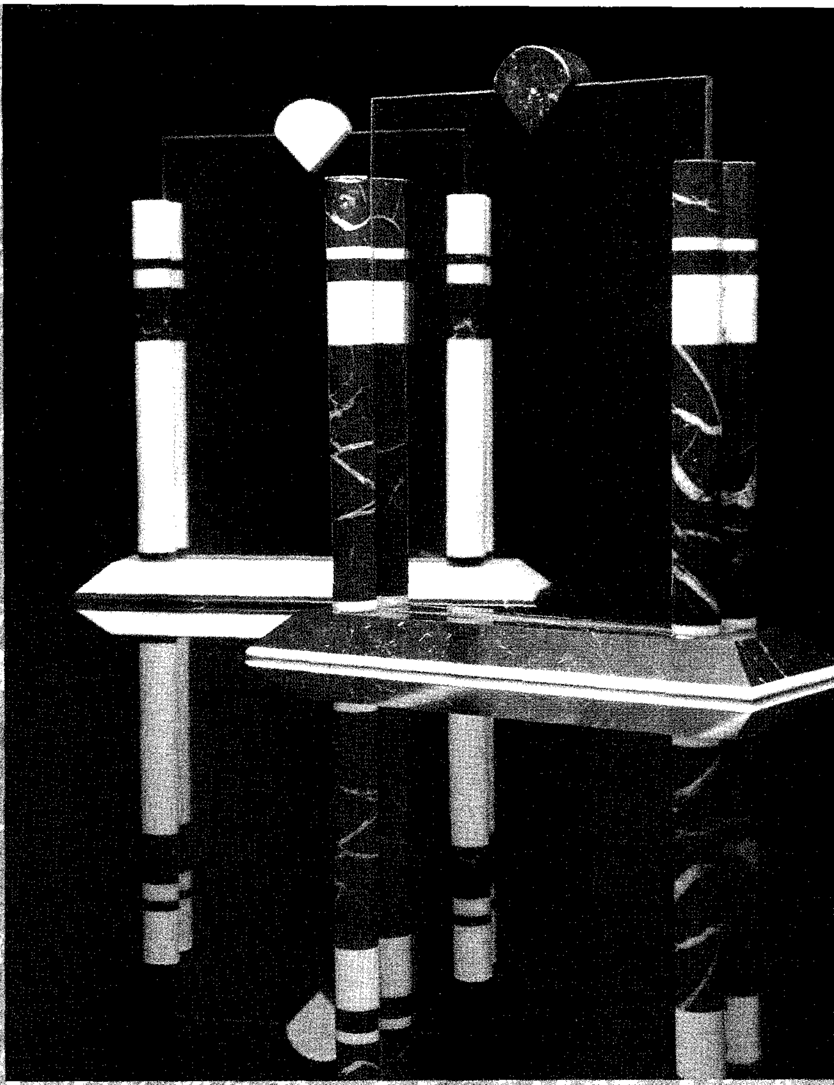
Never despair if this year's budget for business gifts is tight. There are plenty of choices in all price ranges. Here are a few in typical budget categories:

UNDER $20

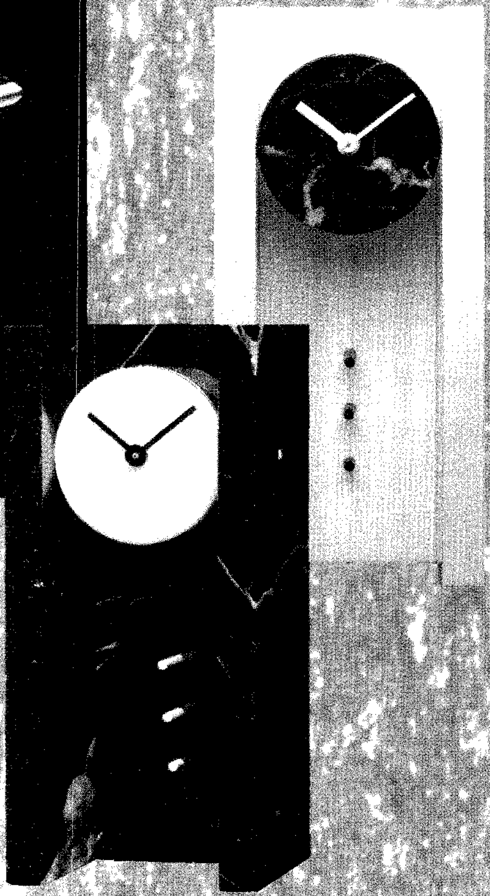
- Foreign-currency-exchange mini-calculator, for the relentless foreign traveler
- A silver-plated address book (with the donor's name, address, and telephone number already entered)
- An architect's level in an unusual, contemporary design, to serve as a paperweight and conversation piece
- A box of fine stationery (all the better for writing thank-you notes)
- For wine lovers, the latest in bottle openers (accompanied by a modest bottle)
- A newly issued compact disc (the giver has already made sure the recipient owns the proper equipment, and is familiar with his or her taste in music)
- Customized tennis balls (for a tennis fan who plays all year long)
- A pedometer, to make a person who does not jog or go to health clubs feel active
- Headlights on a headband, for detailed work or midnight reading
- A handsome pair of morning coffee mugs

FROM $20 TO $75

- A graceful crystal water-pitcher-and-tumbler set for the office (the pitcher makes a handy vase, too)
- A contemporary radio cube, which takes up little room on a desk and can provide weather or news information
- An office clock that also measures temperature, humidity, and barometric pressure, so the recipient will know when to feel out of sorts; or one that tells time in every corner of the globe (to impress people with the international scope of one's business)
- A wafer-thin electronic calling card/address book for a cocktail-party name-dropper (or name-catcher)
- The perfect pair of scissors, matched with a letter-opener and set in their own holder so they can be stored close at hand
- Cheese board and cheese knife (in an unusual material, like green marble)
- The perfect ice bucket
- Eight lace-trimmed oversize linen napkins
- A good umbrella—handsome and well made



"If there can be any measure of a man other than what he does, it must be what he gives."
—*Robert South*



This season, Lazy Susan is making it our business to put some of the world's finest design right at your fingertips. We've got a host of imaginative gift options that are far from stock—to thank, to recognize or to commemorate.

Let one of our experienced consultants tailor a program to suit your needs. Select the perfect gifts for the company you keep, and leave it to us to wrap things up in style.

Lazy Susan—It's all that you want, but nothing you'd expect.

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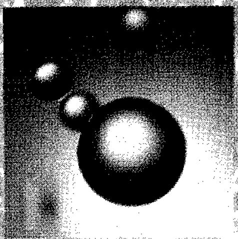

To receive a catalog or open a corporate account, please call our Corporate Gift Office at 212.593.3856. Or write:
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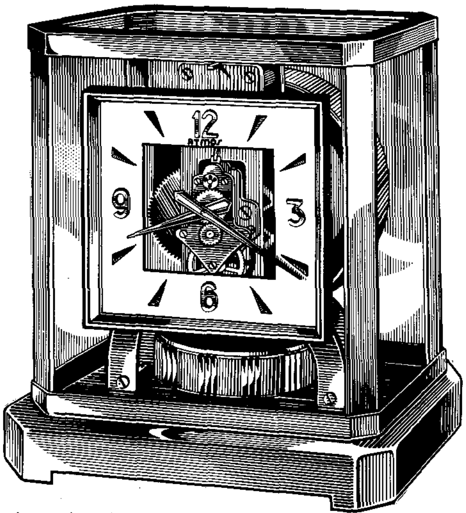

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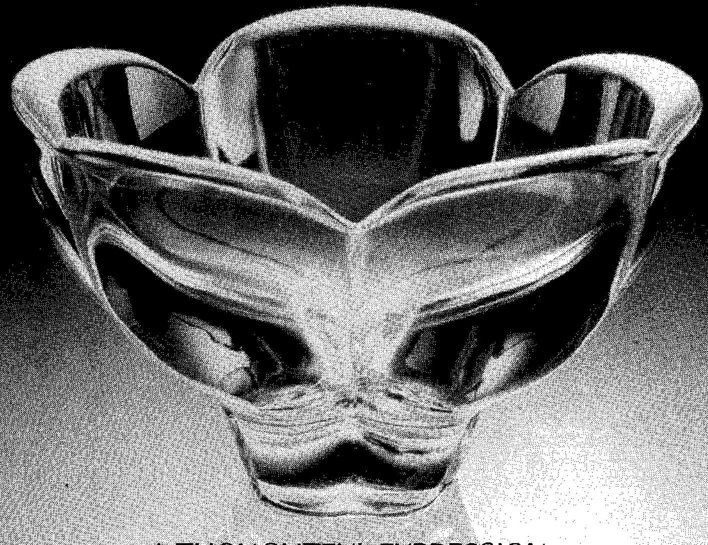

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- A sterling-silver, monogrammed golf tee (that will class up anyone's game, if not improve his or her score)
- A charcoal-filter smoke trapper, for a closet office smoker
- A mini-telescope, for executive stargazing when working late at night
- A desk fan, for the chronic complainer or one who gets hot under the collar
- A videocassette of a museum tour or of an opera, to soothe a culture-starved, overworked executive
- Eight individual boxed chocolate soufflés from Paris that only need reheating
- A splendid silk-covered photo album—perhaps with some good snapshots already tucked into the plastic pockets
- A music box that plays a tune meaningful to the recipient

FROM $75 TO $150

- The latest, greatest pen, because no matter how many one receives in a lifetime, the newest is always reached for first
- A handsome desk set, to add panache to a mundane office
- A pair of bookends
- The newest, most unusual piece of lightweight luggage, to enhance the recipient's image in airports and to make the bag easier to spot on the conveyor belt
- A giant-size leather album, embossed with a gold monogram, to hold the recipient's press clippings
- An electric shoe-polisher—the perfect gift for a meticulous executive
- A portable bookshelf for the kitchen, containing the four most well-received cookbooks of the year
- A portable heated towel stand
- Weather-resistant, decorative planter for outdoors
- Silver-plated insulated carafe for hot and cold beverages
- The newest high-fashion quartz watch
- A leather legal-pad holder
- A portable, palm-size color TV with earphones, for an executive who needs to monitor programming or the ball game
- An architecturally pleasing bird house
- An antique silver-plated stuffing spoon
- A set of four distinctive candle holders that can be grouped on one table or used as the centerpieces for four small tables

- A set of unusual place mats (made out of anything from rich brocade to a sporty, nubby terry cloth)
- A picnic hamper, complete with lovely china, napkins, and sporty flatware

THE GIFT ENCLOSURE CARD

Nothing is colder, drier, and less personal than a business gift sent during the holidays that is accompanied only by a business card. The recipient almost always feels let down, left with the feeling that the gift-giver never even knew what was sent.

On the other hand, a gift is made especially memorable when it is accompanied by a card bearing some personal, hand-written message. The message need not be lengthy or time-consuming. It takes only two minutes and little effort for an executive to write on a piece of good company stationery or on a gift enclosure a message like the following:

> "Have a wonderful holiday. Thanks for all you've done for us this year. I hope next year will find you happy, healthy, and successful."

The personal touch of such an accompanying note can really bring forth a smile of gratitude and appreciation. I remember asking a textile salesman one December morning why he was grinning like a Cheshire cat. "Is it because you like that tie so much?" I asked, gesturing toward the newly opened gift from one of his customers. "No," he replied, "it's the note that came with it," and he proceeded to read it to me:

> "Sal, at times I want to put this tie around your neck and yank it, but 99 percent of the time, I want to give you a big bear hug, because you're the nicest guy to work with in the textile industry—and I mean it."

Names on the regular-customer list are usually submitted to management by the heads of the different divisions. The gift enclosure card is all the more effective when written by the executive who actually works with the recipient, rather than by the CEO, whom the recipient never sees.

GREETING CARDS

Some companies traditionally send a beautiful greeting card in addition to, or in lieu of, a gift to customers, associates, and employees. It is important to be sensitive to

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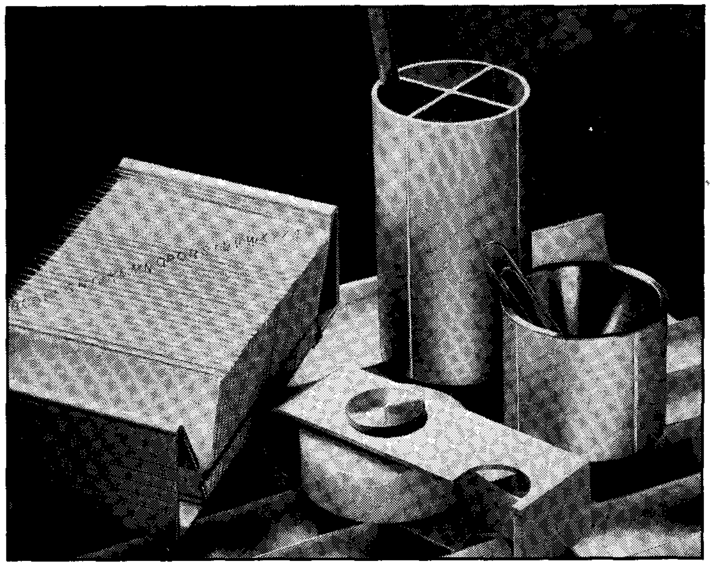

EXECUTIVE DECISIONS

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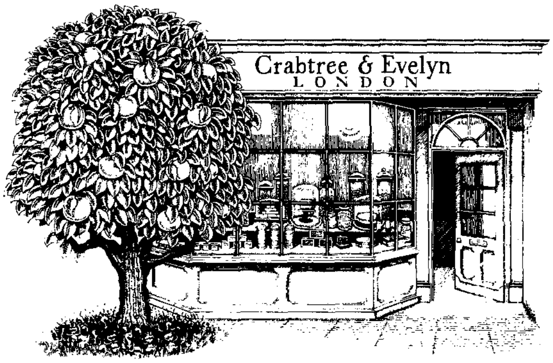

Corporate Gifts of Distinction

Traditional tins, baskets, and gift boxes of toiletries and comestibles from the countryside of England and Europe. For personal assistance contact David Albert at (212) 289-3923

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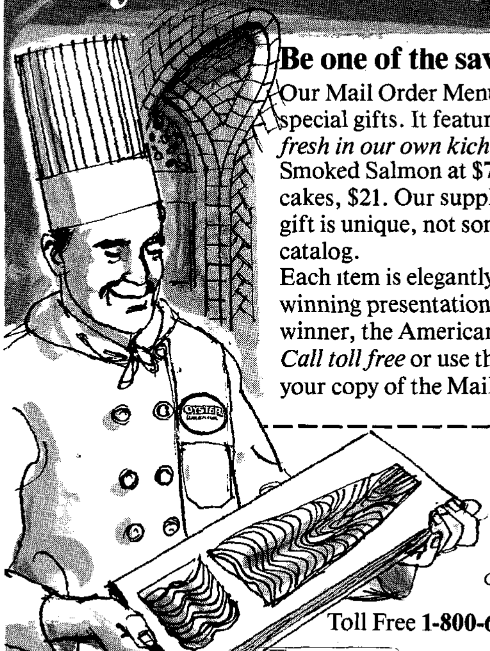
Some lucky people will receive gifts from the fabled Oyster Bar this year.



Be one of the savvy people to send them.

Our Mail Order Menu is a particularly good source for special gifts. It features only products which *we make fresh in our own kichen*, like our exquisite side of Smoked Salmon at $75. and our tantalizing cheesecakes, $21. Our supplies are limited so you know youı gift is unique, not something you see in every other catalog.

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the religious content in any holiday greeting card your company sends. For example, if you send them to Jewish friends during the holidays, make certain you select cards with messages such as "Season's Greetings," "Holiday Greetings," or "Happy New Year," *not* "Merry Christmas" or anything relating to the Nativity.

In my opinion, the kind of greeting card *not* to send is the supposedly "funny" kind of card, with a drunken Santa holding a scantily clad woman on his knee, asking her what she wants for Christmas. There is a world of difference between the impression made by sending that kind of card and the impression made by a tasteful card with its message framed by raised, embossed sprigs of holly.

Some museums, historic-preservation institutions, and other nonprofit organizations sell their own handsome holiday cards to raise needed funds—and many companies support them by using their cards. Other companies send cards that state that a donation has been made in the name of the recipient to a specific charity. Here again, a personal opinion: I think it's better for the company to make the donation quietly, without publicizing it so openly on its holiday greeting cards.

DELIVERY

It is appropriate to organize the arrival of gifts to Christian friends and customers before December 25, Christmas Day. Gifts to Jewish people should arrive during the eight days of Chanukah (December 16 to 23).

If a company needs assistance with delivery—or with any other aspect of its holiday-gift project—the Yellow Pages is a good place to turn for information. There are listings for shopping services and gift-wrapping services, as well as for delivery services that will ship your parcels and messenger services that will hand-deliver them in the city.

Whenever possible, holiday gifts should be sent to the recipient's home, not office. If it is sent to the office, there may be jealousy among the recipient's colleagues ("Why did Elinore get a present from Tom? I work just as often with him as she does.")

RECIPROCATING

When someone gives you a business gift, must you give one in return? There really is no necessity to make a return-gift gesture, unless you want to. For example, you don't have to send a return present when:

- You are simply on some gigantic corporation's "giveaway" list
- Someone is thanking you for a past favor
- Someone has made a small gift as an impulsive, unexpected gesture of friendship; in this case, your giving something in kind would diminish rather than increase the donor's pleasure
- Someone is trying to bribe you or curry favor.

WHO SHOULD BE THANKED

For each company gift accepted, there should be a letter of acknowledgment from the recipient—sent within two weeks' time. It doesn't matter how long the note is (three good sentences will suffice), or whether it is written by hand or on the typewriter or word processor.

A thank-you note shows a company's class and good manners—or the lack of them. Unfortunately, writing thank-you notes seems close to becoming a lost art.

THE LAST-MINUTE PRESENT

No matter how meticulous the planning has been, there is always the possibility of a need for a last-minute present to give to someone who is important to the company, but whose name was somehow not on the list. What is definitely to be avoided is sending a staff member out into the crowded, frantic stores during the final shopping days before the holidays.

A last-minute SOS to a florist can solve the problem. Another smart move is to buy several extra gifts of modest value in addition to those on your list and to keep them in storage until the need arises. If the extra gifts are not needed, keep them to present to employees or to special business guests—and extend the holiday spirit into the New Year.

THE HOLIDAY SPIRIT

While your company's gift policy is being handled with the care and thoughtfulness that is merited, I hope the poor and the needy all around us will not be forgotten. We should not only remember them in our thoughts, but do something for them. The company that matches its gifts of a material nature with gifts and actions of a charitable nature understands what the holidays are all about. ●

"I gave at the office."

Now Fortunoff brings the Source to you—with our Corporate Gift service that lets you shop in the convenience of your office. Just let one of our Account Executives select the perfect items to fit all your corporate gift needs.

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For more information and an appointment, call Ellen Siegel at (212) 758-6660. And see why it pays to incorporate all your gift giving needs at Fortunoff, the source.

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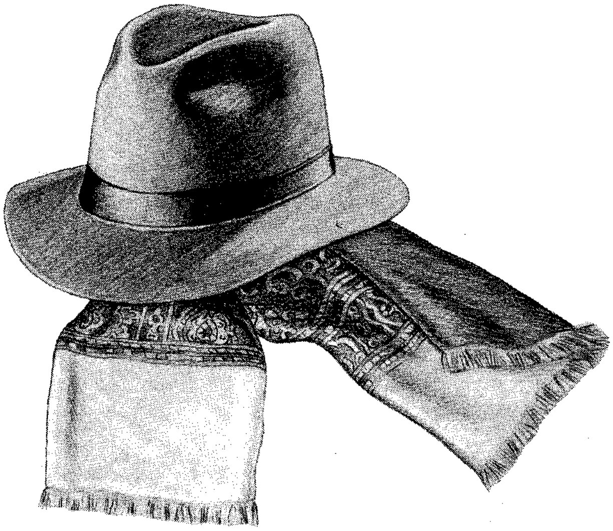

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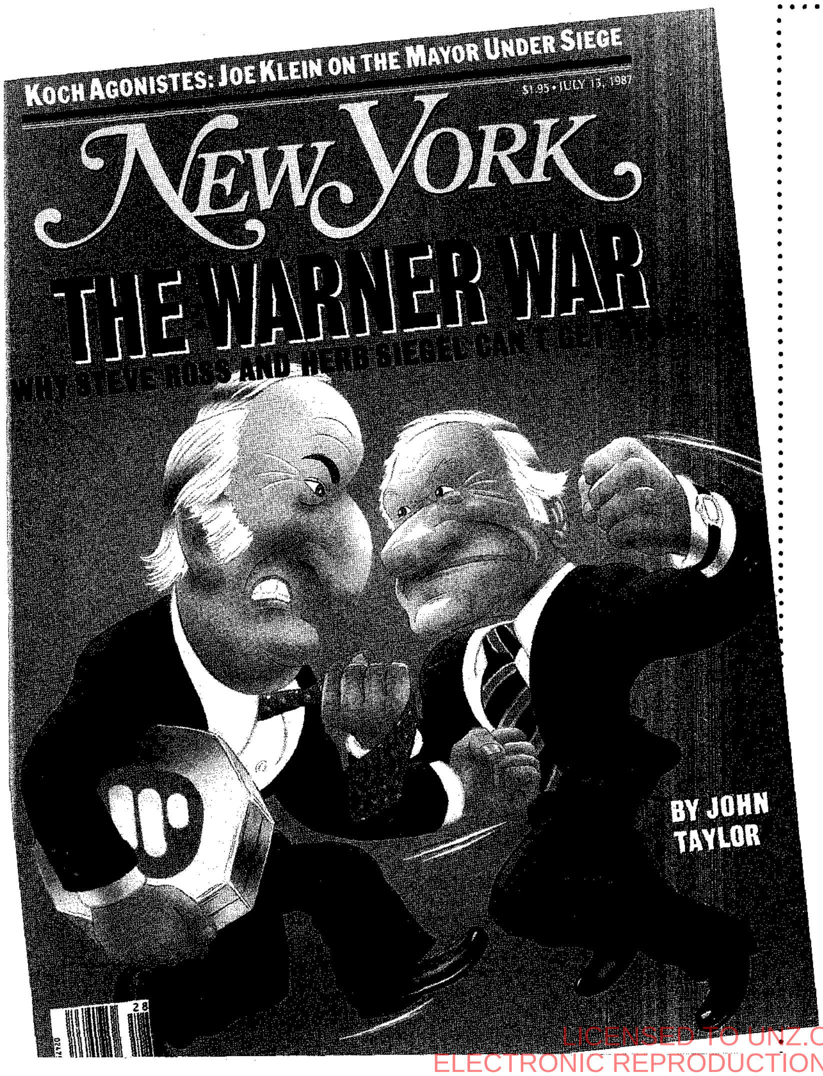
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By Corky Pollan

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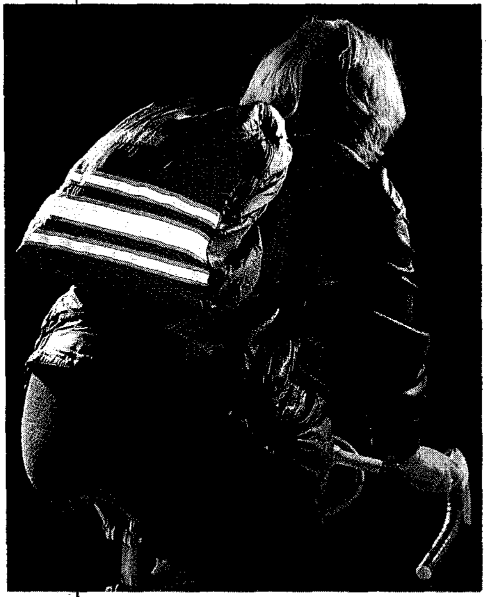

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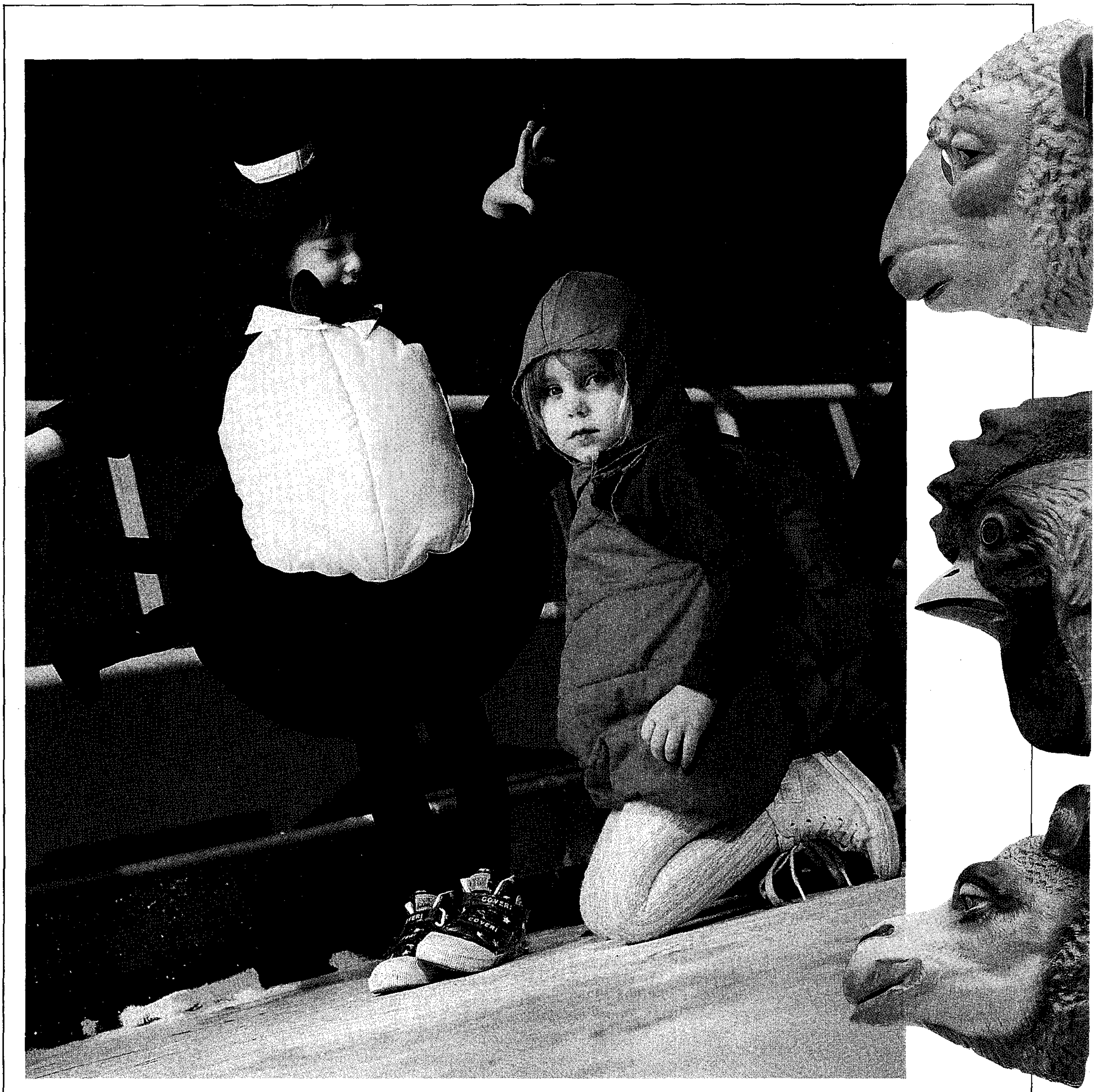

The Beast Years of Our Lives

If the recent cold snap hasn't made it sufficiently apparent that fall has arrived, the imminent onslaught of multitudes trick-or-treating for UNICEF will. This Halloween, children and grown-ups alike can travel incognito in plastic barnyard- and zoo-animal masks ($3.50 and $6.50). Little people can transform themselves into lumbering turtles or skittish spiders with Whimsicality's poly-cotton costumes ($29.50 to $45 in sizes small to extra large). And those who insist that Halloween be spooky can find sweet solace in hands made of licorice sticks ($4, left).

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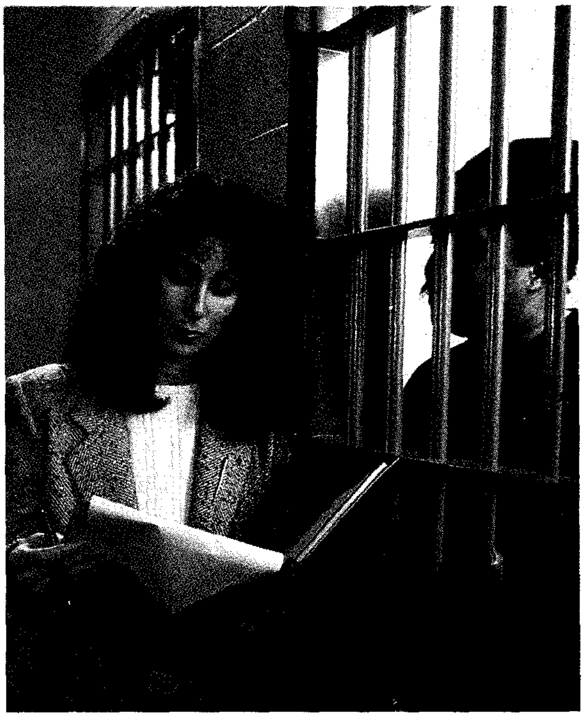
TRUE TO FORMULA

"...Having now seen *Suspect* and *Someone to Watch Over Me,* I feel familiar with every trick in the director's handbook..."

ONE THING TO BE SAID IN FAVOR OF David Mamet's peculiar direction of *House of Games* (reviewed two weeks ago): Mamet may work with lead weights on his arms, but at least he makes a suspense thriller without menacing a lone woman in an apartment or on a dark street. He turns his actors into the walking dead, but he *constructs* something—he gets his thrills by setting up a complex series of surprises and reversals, not by creeping up behind us and shouting, "Boo!"



WOMAN BEFORE BARS: *Cher as* Suspect's *public defender.*

Having seen *Jagged Edge,* which kicked off the current cycle of thrillers, and then *The Morning After, The Bedroom Window, Fatal Attraction,* and now **Suspect** and **Someone to Watch Over Me,** I feel I'm familiar with every trick, property, and shell game in the director's handbook: the scuffling noise that may signal an intruder's entry; the dark patch of shadow along an ominously quiet street; the camera moving up quickly behind the unsuspecting heroine; the vile hands that reach out from behind bars and grab her around the neck; the wailing violins on the soundtrack, sending our pulse rate up; and on through the whole conventional vocabulary of anticipation, surprise, shock, and dread.

Despite the familiarity of its technique and deafening, heavy-handed score by Michael Kamen (this composer has gone beyond pulse rates; he seems eager to raise coronary rates), *Suspect,* directed by the veteran Peter Yates, is enjoyable almost all the way through. Yates uses shadows, sudden violence, and a whole panoply of scare tactics to keep us in a nervous state much of the time, but the picture also has an unusual edge of intelligence and some gravity. Eric Roth (new name to me) wrote the screenplay, and he has talent. A very businesslike Cher stars as Kathleen Riley, Washington, D.C., public defender and another of the movies' recent crop of all-work-and-no-play single women. Riley takes on indigent clients accused of such crimes as rape or murder. Most of them, she says, are guilty, but she's touched by their desperation, their savage aloneness.

The court appoints her to defend a hulking derelict (Liam Neeson) who lives along the rubble-strewn banks of the Potomac. Accused of murder, the silent, traumatized Vietnam vet is so alienated he slugs Riley—his last hope—when she comes to interview him. The case looks hopeless until Riley is helped by one of the jurors, Eddie Sanger (Dennis Quaid), a successful lobbyist for the dairy industry. In a trial, any contact between attorney and juror is forbidden, of course, but Sanger is so attracted to Riley he keeps breaking the rules (and Cher, working against her instincts, keeps pushing Quaid away from her bedroom door). Eventually, these two begin to unravel a conspiracy involving some of the more powerful men in Washington.

This is probably Dennis Quaid's most self-assured performance yet. His hair is longer and fuller than before, and he's all but dropped the rakish grin that was so likably cocky in *The Right Stuff* and *The Big Easy.* For the first time, he seems like a grown-up man—a complex man, with dark, even malevolent corners as well as plentiful charm. His Eddie Sanger is a lobbyist with a super-discreet insider's patter and a handle on everyone—a fellow who spends his time manipulating people. Eric Roth's screenplay sets up the character well, and then gets slipshod. Eddie is established as a cynic, a bottom-line guy who buys the vote of a lonely congresswoman with sex. When he begins taking chances, risking his life even, to help Kathleen Riley build her defense of a loser, we think we're missing something. We know he wants to go to bed with her, but he seems to be taking a roundabout way to get there. Does Riley's idealism appeal to some buried streak of honor in him? His character goes fuzzy, and we're caught up in the risks he's taking without knowing why he's taking them.

Cher has always been a great deadpan comedienne, but I like her even more at times like this, when she's not goofing around. That exotic, Asian-princess face, an elongated oval interrupted by sleepy dark eyes and bow-shaped lips, has never seemed more hauntingly beautiful, and she's cleared some of the smoke out of her voice—it's harder than before, and her delivery is brisker. She's admitted that she knows nothing about the law, but she does know something about standing up for herself, and she draws on that to play Kathleen Riley, who is one of the most appealing tough women in recent movies. Kathleen is selfless and dedicated, but Cher doesn't lay on the nobility—she makes Kathleen rather weary of her difficult life and mystified by her attraction to psychopaths.

The plot may be implausible, but Eric Roth's adept dialogue captures the knowing tone of inside-Washington talk, and Peter Yates, who has directed successful thrillers before (*Bullitt* and *Eyewitness*), keeps tightening the winch. *Suspect,* perhaps the darkest, most frightening movie ever shot in the capital, is set in an ironically miserable Christmas season—it's cold, dark, and wet, and the muggers are out. Yates offers a harsh, almost remorseless view of life in which people prey on each other ruthlessly. Indeed, he goes so far with his menacing

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atmosphere that he winds up making a fairly defenseless group—homeless rummies—look infinitely dangerous. It's likely that Yates has nothing against derelicts but is just winding up the thrill machine. For all its seriousness, *Suspect* returns to the stale mechanics of the genre. Inevitably, a woman is alone, running, running, and an enraged killer in the dark is trying to catch up to her and kill her.

Someone to Watch Over Me, a much lesser affair, is about a New York cop (Tom Berenger) torn between his terrific working-class wife (Lorraine Bracco) in Queens and the beautiful, fragile East Side heiress (Mimi Rogers) he's been assigned to protect. In an unwritten part, Berenger turns his fine Grecian profile to the camera (don't tell me he's not Greek; I'm not interested). He looks good, but he's playing a character without brains, a police detective who waits passively for the enemy—a vicious mafioso terrorizing Rogers—to make his next move. The story is exasperating and stupid. Mimi Rogers, however, is very good as a bored but tense rich woman who doesn't know whom to trust. She's got the Fifth Avenue manner down perfectly—the way of speaking without quite opening her mouth, the arrogance covering loneliness and need. But director Ridley Scott (*Alien, Blade Runner*) holds back on the erotic tension between Berenger and Rogers. And he loses himself in décor and visual clutter—the steam hissing onto Manhattan's streets, the Disneyland of crystal, mirrors, and windows in Rogers's apartment. He keeps shooting into that deluxe glass as if the mystery of all the ages could be found in its reflections.

PAUL NEWMAN'S PRODUCTION OF TENnessee Williams's beautiful early play **The Glass Menagerie** is a little grim and monotonous (the brown wallpaper alone is enough to induce claustrophobia), and although monotony cannot be justified, a stifling sense of life's diminishing possibilities is certainly part of the play's meaning. Newman has made the actors seem members of an excruciatingly tight-knit family. John Malkovich, as Tom, the Williams autobiographical figure, is slightly fey, and wicked in his bruising arguments with his mother, Amanda—he enjoys tormenting her. This is Malkovich's most acid work in movies so far, but Joanne Woodward is too perky for the great role of Amanda Wingfield, the egotistical southern belle in decline; Karen Allen doesn't do much with Tom's morbidly shy, doomed sister, Laura; and James Naughton, though likable, is a bit too self-confidently smooth as the well-meaning but ultimately betraying gentleman caller. In all, an honorably serious, half-inspired production. ■

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Books/Rhoda Koenig

TOWN WITHOUT PITY

“. . .In rubbishing the fashionable follies of New York, *The Bonfire of the Vanities* mistakes fastidiousness for morality. . .”

The Bonfire of the Vanities, *by Tom Wolfe. Farrar, Straus and Giroux; 659 pages; $19.95.*

GIVE TOM WOLFE CREDIT FOR AMBITION, and the right sort. While other novelists are writing books about cutting their toenails and looking out the window, or sending a bunch of animated waxworks to refight the Civil War, Wolfe has given us a portrait of contemporary New Yorkers shinnying up the status pole, stepping out on the wife, making a fast buck.

In his deep and juicy slice of Manhattan life, Wolfe takes in several social layers—the bond salesman earning more than is good for him and his decorator wife, who “hemorrhages money”; a seedy journalist who stumbles between the bar and the city room, piling up bad debts as he goes; a hard-pressed schlepper of an assistant D.A. with an itch for a pretty juror; a media minister with his eyes raised to heaven and his hands in the till. And a slew of career criminals, hangers-on, and passersby in a town where money maketh manners.

As the title indicates, Wolfe sees himself as a modern Savonarola, rubbishing the fashionable follies of his world, but it also recalls *Vanity Fair* (not Si Newhouse’s, the other one), as the novel brings to mind those by Evelyn Waugh, with their devilish laughter at tortured innocents and triumphant fools. Manhattanites who know the art of making or marrying money do well in *The Bonfire of the Vanities;* those who let passion intervene are thrown to the wolves.

Sherman McCoy, a strong-jawed, ex-Yalie Wall Streeter, sneaks out with his mistress, who takes the wheel when they get lost in the Bronx and runs down a black teenager who is trying to rob them. The district attorney sees political capital in the case, his assistant wants to impress his girlfriend with his prosecutorial zeal, and the minister is out for a cut of the proceeds from a wrongful-death suit. Manipulating the alcohol-fogged reporter, they publicize the hit-and-run to the point where angry mobs gather on Park Avenue, screaming for vengeance against Sherman, who can’t prove he wasn’t driving his car. Among the avenue’s lion hunters, however, Sherman becomes a sexy new celebrity, holding dinner parties rapt with his accounts of jungle life in the Bronx Criminal Courts Building (“Every Tart in the cluster was his for the asking”).

Surprisingly, Wolfe’s portrayals of such soirées, where bags of bones in puffy frocks coddle old, boring, and very rich men, lack the bite of his scenes set among the lowlifes. The first half of *Bonfire* is much too slow, with protracted conversations, unnecessary descriptions, and a general feeling of waiting for something to happen. The dog whose refusal to go for a walk takes up an entire page could be a metaphor for Wolfe himself, digging his claws in and refusing to move the narrative along.

WOLFE: *The tall blond man with one white suit.*

Once Sherman gets caught in the sausage machine of litigation, however, the adrenaline starts shooting through Wolfe’s prose. Sherman runs gauntlets of crazed paparazzi, he is booked and thrown into a holding pen of human and animal vermin, he engages in a frantic chase to prove his innocence (his tootsie has flown to Italy at the first sign of trouble), and he changes from a suave million-a-year man to a trapped, hysterical rat. These chapters have a brisk pace, a pounding, nightmarish fascination, and, best of all, they have Tommy Killian, the supremely competent and cynical defense attorney. Killian has also gone to Yale, the law school, but “nobody there knew what the f--- I was talking about. . . . You might as well be from Afghanistan as Sunnyside, Queens. But I liked it. It’s a nice place. . . . Yale is terrific for anything you wanna do, so long as it don’t involve people with sneakers, guns, dope, lust, or sloth.” Wolfe clearly loves this macho world of dealers and sharpsters, the policemen who see the unspeakable every day but still have time to be regular guys, the righteous little pistols like Judge Myron Kovitsky, who announces, “Those who come into THIS courtroom waving banners . . . LOSE THEIR ARMS! . . . DO I MAKE MYSELF CLEAR?”

Yet, put this together with Wolfe’s treatment of women and homosexuals, and one has an uneasy feeling about the masculine sensibility that pervades the novel. Every so often, Wolfe will bring on a harmless old poof for a quick sneer. The lads aren’t particularly raucous or pretentious, but Wolfe finds their very existence offensive. He even trundles out a novelist “with a mid-Atlantic accent” who “had been stigmatized as homosexual or bisexual. There had been some sort of highly publicized squabble. . . .” No prizes for guessing who this is. The novelist says nothing of interest and adds nothing to the plot. He’s there only so Wolfe can tag him with the name Nunnally Voyd (how *does* he think of them?).

The women in *Bonfire* make a poor showing as well. The largest role goes to Sherman’s girlfriend, a tough little cookie with a taste for young studs and ancient husbands. The rest of the female cast barely get walk-ons, including Sherman’s wife—she discovers his adultery in chapter one and remains sniffy and remote through the rest of the book. None of these women offers the possibility of an emotional connection, and the sexual

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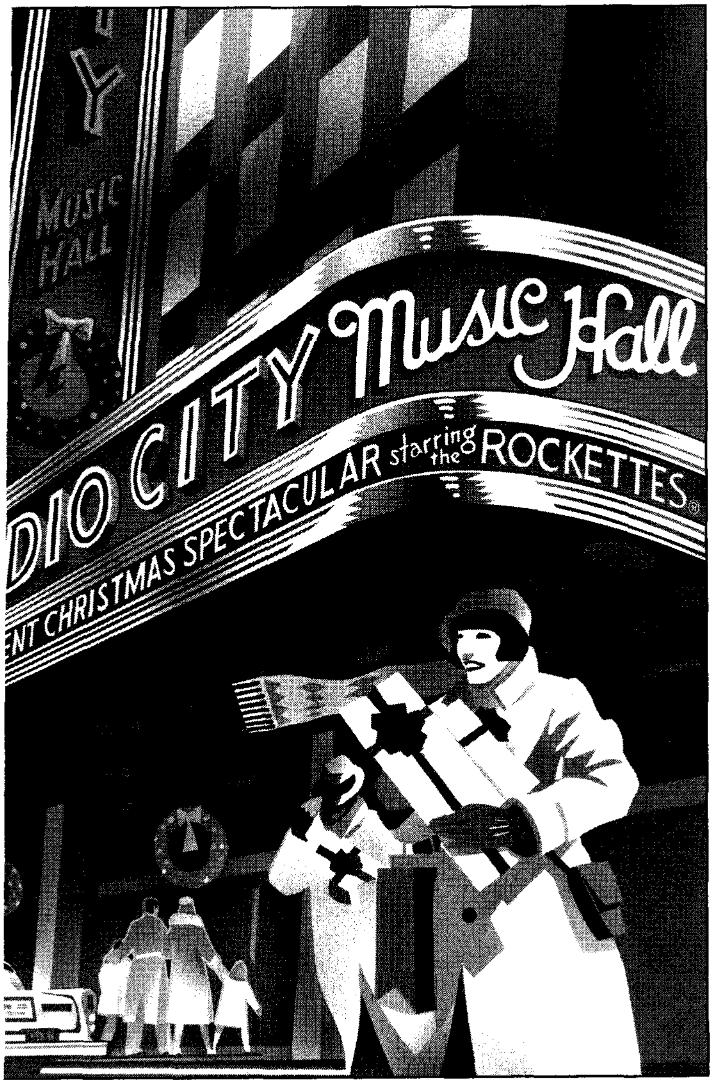
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one is skimped as well. Evelyn Waugh once said that he wished he had the freedom to describe his characters making love; he didn't want readers substituting their imaginations for his. Granted that freedom, Wolfe shyly confines his sex business to a few, mainly unconsummated, erections and some horny, corny, adolescent gloating ("[Her dress] fitted closely at the waist, so that her gorgeous body welled out above and below").

So great is his embarrassment that an incident involving the plastered journalist's encounter with a female and a Xerox machine will probably be unintelligible to those unaware of the true-life original. (To help them out: The real reporter, a funnier fellow than Wolfe makes him, remarked, after sobering up, "If any of my future children have birth defects, I shall sue the company.") The only member of the opposite sex treated with affection is the pre-sexual one, Sherman's daughter. That tenderness, however, is unadulterated Cream of Mush ("There was once a koala and a pretty little room where soft sweet creatures lived and slept the trusting sleep of the innocent, and now there was none").

Satirists chastise what they love, but, apart from the hero-worshiping of tough guys and the sentimentality over tiny tots, there's precious little love in *Bonfire,* not even for any implicit ideal. What animates Wolfe is not morality but fastidiousness, yet he writes as if they were the same, shuddering with disgust at a "witless and tasteless" funeral oration delivered in an "exceptionally vulgar" accent, at "vulgar but probably expensive hairdos," and the ghastly voices (those sluggish vowels! those nasal whines!) of the lower middle-class. Coming down on the wrong side of the line between tragedy and snobbery—a line Evelyn Waugh walked none too steadily himself—Wolfe doesn't sound like a spokesman for truth and beauty but like one of the prissier members of an all-Wasp country club.

What is most surprising and disappointing about this long-awaited novel is that it isn't . . . very . . . funny. There's far too much heavy-handed labeling, too much undigested anger for comedy, and too little human warmth for a work of such grand design. Despite his catastrophes, who can be sympathetic to Sherman? His troubles begin with a lie he tells his blameless wife out of vanity and sexual materialism ("I, a Master of the Universe, a young man still in the season of the rising sap, deserve *more* from time to time"). Yet Wolfe extends far more tolerance to this golden boy than to the miscreants with proletarian accents and unattractive hairdos. The thought with which one closes *The Bonfire of the Vanities* is not "New York, clean up your act" but "Savonarola, heal thyself." ■

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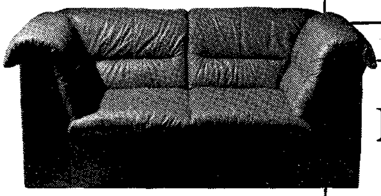

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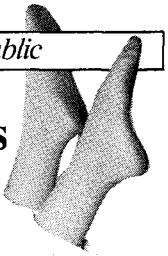

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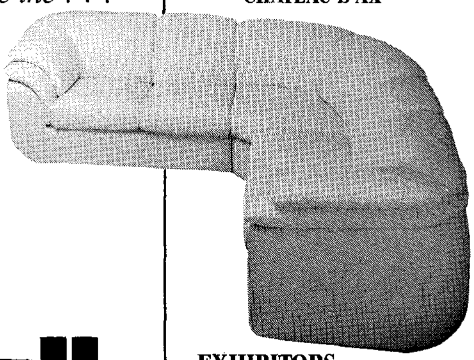

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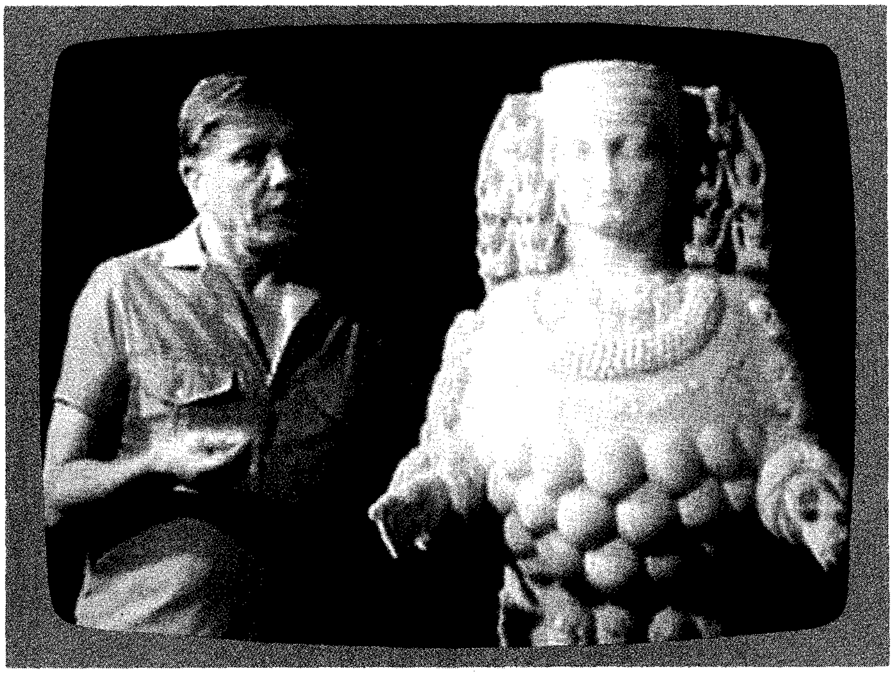
THE NATURAL

"...Sir David Attenborough, public TV's favorite naturalist, gets his hands dirty and his feet wet. His eye is always on the lizard..."

NOT FOR NOTHING IS SIR DAVID ATTENBOROUGH public television's favorite naturalist. If you liked him in *Life on Earth* and *The Living Planet*—and you should have—you will love him in **The First Eden: The Mediterranean World and Man** (Mondays, November 2, 9, 16, and 23; 10 to 11 P.M.; PBS). He is everybody's favorite eccentric uncle. He gets his hands dirty and his feet wet, and his eye is always on the lizard or the sperm whale, not to mention mummified cats and Thoth the baboon-god. On Pope John Paul II's first visit to these shores, a midwestern Protestant farmer was asked by a reporter for an opinion: "Well," said the farmer, "he sure knows how to Pope." Sir David sure knows how to natural.

Consider "The Making of the Garden," the first hour of *The First Eden.* Sir David is wandering around six and a half million years ago. Somebody flushed the Mediterranean down to its salt deposits, like a big Dead Sea. It took a while for the Atlantic to fill up the tank again with water fit for Greeks. And it's going to take a lot longer for Sir David to get to those Greeks. There's an Ice Age in between, and he'll have to use up most of the program in the company of spoon-billed bee-eaters and midwife toads. Sir David, having been around the block as well as the Mediterranean, knows that even the most intrepid consumer of remedial seriousness on public television can't go a whole hour without humanist uplift. So what does he do?

He frames "The Making of the Garden" with dignified nature. In the first ten minutes, we get four different kinds of dolphins, one active volcano, a Maltese pygmy elephant, and a white stork. (It's amazing the way dolphins, volcanoes, elephants, and storks make us think humanistic thoughts, whereas the larval crustacean and the giant dormouse don't.) And then, in the last five minutes, we get the cave paintings at Altamira and Lascaux. (Your basic stag and ibex: We are on our way to the Great Bull of religious art, almost as uplifting as *Masterpiece Theatre.*) In between, Sir David is permitted to chatterbox about anchovies, Jersey tiger moths, pimpernels, estivating snails, and adhesive-padded geckos. He's as happy as an Egyptian fruit bat.



ECCENTRIC UNCLE: *Attenborough and the very fertile goddess of Ephesus.*

And so are we, because he charms, stammering his way among wonders. I don't know why, but naturalists in general seem so kindly disposed, so full of a sweetness of being, as to suggest that God is lucky they enlisted in His or Her cheerful service. (This isn't true, however, of ethologists and sociobiologists, who like to order us around.)

Later on, in "The Gods Enslaved," "The Wastes of War," and "Strangers in the Garden," Sir David will grow gloomier, and so will we. Egypt and Crete and the Greeks, too, were for the most part nice to the Mediterranean and to the local birds and beasts, many of them sacred. Not so the imperial Rômans, who made deserts as well as sewers, and slaughtered for sport. We know all about the barbarians, followed by Islam and then the Crusades, from which Christians returned with the Black Death instead of the Holy Grail. Even these didn't do as much damage to the Bathinette of Western culture as oil and chemical fertilizers and raw sewage and tourists.

Sir David—after all the glorious art and splendid BBC nature cinematography in *The First Eden*—views with alarm. And that's okay, too: Without alarmism, there'd be nothing for humanist uplift to do with itself while looking down at the mess we've made.

The Man Who Broke 1,000 Chains (SATurday, October 31, and five November dates; HBO) is an odd entrée on the pay-cable menu. It's the story of Robert Elliot Burns, a jobless World War I vet who was mistakenly convicted of armed robbery and sentenced to ten years on a Georgia chain gang; he escaped to Chicago in 1923, worked himself up from the slaughterhouse to magazine publishing, and was turned in to the cops by a jilted lover. He returned to the chain gang; escaped again, to write an autobiography that was made into a Hollywood movie; and couldn't emerge from underground until his official pardon, in 1944.

The trouble is, we've already seen this movie, in black and white, when it was called *I Am a Fugitive From a Chain Gang* (1932) and starred Paul Muni as the Burns character. We even look at some of that movie again when Val Kilmer, who plays Burns in the HBO version, goes to see Muni play him in the Warner Bros. version. And on HBO we don't get to see Burns try to pawn his Congressional Medal of Honor, nor do we hear him de-

Photograph by Donal Holway.

liver his great line (when asked, "What do you do? How do you live?"): "I steal."

Instead, we get Charles Durning enjoying himself as the sadistic redneck warden and Elisha Cook as the next pair of feet on the chain and Sonia Braga (*Kiss of the Spider Woman*) as the Portuguese divorcée who does Burns wrong. *The Man Who Broke 1,000 Chains* is efficient at its business, but its only real excuse for being is another chance to look at Val Kilmer. He may not be Muni, but he's versatile. In *Top Gun,* which I liked more than I should have, he was a kind of snow leopard; in *Real Genius,* he was genuinely witty; and here he's all angry agitation, caged grace, bafflement.

Deep Dark Secrets (MONDAY, OCTOBER 26; 9 to 11 P.M.; NBC) is more interesting than it ought to be. Melody Anderson—blonde, blue-eyed, round-faced, guppie-like—rides her horse and cultivates her garden and works hard at staying lapsed, in a sort of parenthesis between Bambi and Bimbo. She's married to stiffly sinister James Brolin, in his usual *Hotel*-comatose manner, who runs the inn Melody inherited from her father. Brolin also feathers love nests for a city mouse and a country mouse, and for some reason that has nothing to do with any of these women, Joe Spano wants to kill him.

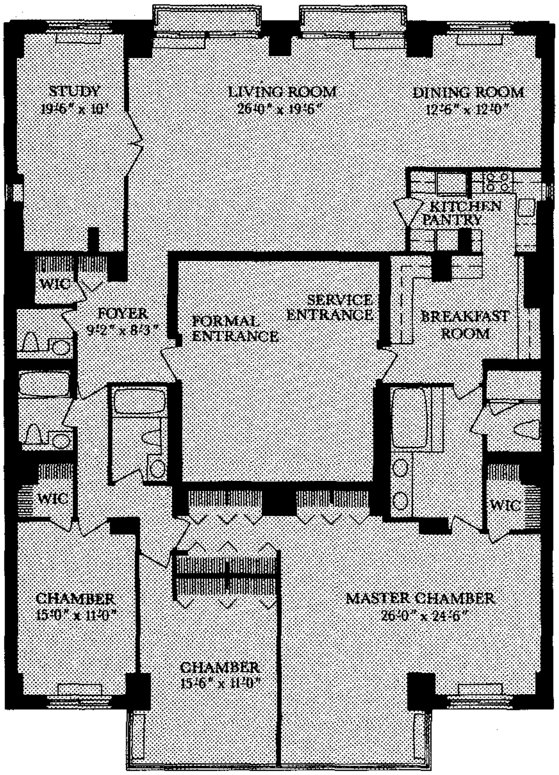
Spano, who used to be the goodest of guys on *Hill Street Blues,* is a terrific homicidal maniac; Fritz Lang would have loved him in Düsseldorf. No wonder Brolin drops his petunias and hits the road. Somehow, as Melody simultaneously discovers good sex and hurtful secrets and modern bookkeeping, I stayed put. The suspense may be in why Spano is the *only* one who wants to kill Brolin, and how would they know he was dead, anyway?

Get a Job (SUNDAY, NOVEMBER 1; 10 TO 10:30 P.M.; PBS) is the third playlet in the six-part *Trying Times* (and sometimes patience) series. Written by Earl Pomerantz, a veteran of *Cheers* and *Cosby,* and directed by Allan Goldstein, who did a fine job bringing *True West* to TV, it's a gentle thing, often funny and ultimately likable once you accustom yourself to the idea that joblessness can be amusing in a society where so many who want to work can't. Steven Wright as Dwight Happer has never worked. Eight years out of college and he's still living on his parents' money, not finishing his thesis on the Punic Wars, and not feeling the least bit guilty. So far as Dwight is concerned, even "food should be free—except olives." He doesn't like olives.

Nor does he care for the psychological tests he must take before anybody will let him work in a mailroom, which is where he'll have to work because his father has decided to retire from making handles for mattresses. "These tests," explains the personnel director, "present a clear profile of a man who's going nowhere." Nor is his résumé much help. It reads, in its entirety, "Did No Harm."

I won't give away the slender resolution to this whimsy, except to say that, like Dwight, it does not harm. Steven Wright, however, might look for something more ambitious. He has already evolved as a comedian beyond Woody Allen's low-rent paranoia; he seems to be an agnostic about reality itself.

In brief: Top Flight (TUESDAY, OCTOBER 27; 8 to 9 P.M.; CBS), narrated by Captain Kirk himself, William Shatner, is a commercial for the U.S. Air Force almost as glossy as *Top Gun*'s commercial for the U.S. Navy. The Quakers deserve equal time.... **Miami Vice** has at last recovered its first-season form, although Don Johnson's moral outrage, in the snuff-flick episode, was a little too Michael Mann–ered for my taste.... **Beauty and the Beast,** on CBS, in which yuppie damsel and sacred monster have a Platonic relationship, is the new season's nicest surprise—a love story of the subways in all of us. ■



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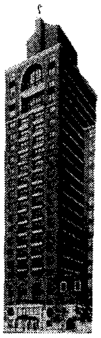

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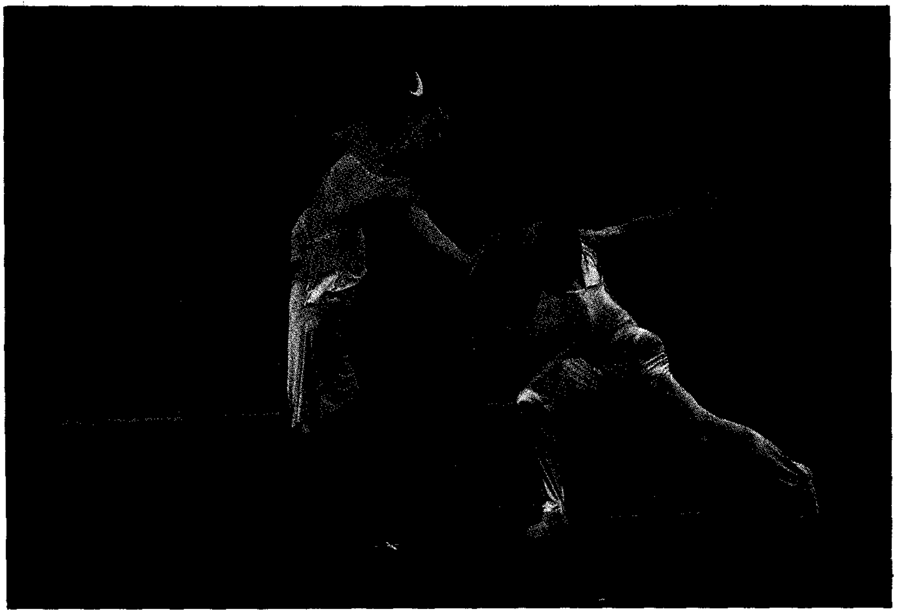

NATURAL PHENOMENA: *Moon (Takako Asakawa) and Sun (Donlin Foreman) in* Canticle.

REVIVALS WERE THE IMPORTANT NEWS OF **Martha Graham**'s season at the City Center. The 1934 *Celebration,* reconstructed with the help of its original participants, conjures up the young Graham—a woman creating a brave new dance world with a team of stalwart sisters dedicated to her seductive, single-minded genius. More mature, subtle, and ambitious, *Canticle for Innocent Comedians,* from 1952, doesn't have the shock value of the earlier piece. Its importance—beyond the immediate pleasure it gives—lies in revealing a side of Graham that is rarely exposed but essential to a full understanding of her outlook and gifts.

Nearly all the best dances of Graham's middle period treat the basic human emotions as grand-scale passions, elevating them to mythic proportion and, indeed, often giving them mythic translation. Sexual jealousy, for example, is no squalid, petty domestic issue for the divorce courts; it's transmuted into Medea's quarrel with Jason. In the works of her great American and Greek cycles, Graham rendered the foreground of the stage alive with turbulent humanity, placing herself at its center, a heroic figure of erotic desire, rage, self-immolation, or ecstatic vision. Under these compelling circumstances, it was no wonder that the landscape—the larger natural universe—receded palely into the background or vanished entirely.

In *Canticle for Innocent Comedians,* however, Graham gave herself no performing role. This withdrawal, whatever its immediate, practical reasons, allowed her to contemplate, calmly and from an objective distance, the beautiful and mysterious forces that are larger and more lasting than human passions—the workings of the sun and moon, of wind, water, and stars; the themes of death and re-creation manifest in the cycle of the seasons. Here is Graham, chronicler of the human melodrama, unexpectedly turning her hand to lyric poetry.

The dance is a series of loosely but ingeniously linked evocations of natural phenomena, each centering on a solo figure. The simplest of the episodes are evocative descriptions: Wind is a lithe fellow in turquoise trousers, all airy fleetness; Water, a mysteriously undulating mermaid. But before you can say "sentimental illustration," Graham shifts her tone, a rare but typically wry, playful humor surfacing as she makes Fire an irrepressible clown flirting with a trio of giggling girls.

Irony enters the picture with the characterization of the Sun as a typical Graham hero. He's an all-powerful god, physically resplendent—gorgeous pectorals bared, genitals sheathed in gold—with a touch of the fatuous about him. He meets his match in the Moon, a woman of mesmerizing delicacy who performs her wise rituals in silence. Death, in the form of a Spanish seductress, extinguishes the Sun, then he's suddenly reprieved by the Earth figure we met early in the piece—a serene goddess wielding long, flowering branches like divining rods—and the world is renewed.

For craft and sheer physical beauty, *Canticle* has its rivals in the Graham canon, but the piece is unique in the mercurial quality of its point of view. Here is a world in which unabashedly naïve rapture before the works of the first four days of Creation co-exists cheerfully with a quietly wicked humor. Sun and Moon, for example, confirm their magnetic attraction by setting up housekeeping in a little frame dwelling with a sun porch that is pure fifties suburbia. Paul Taylor borrowed this multi-angled vision from Graham right along with the lovely, aberrant arm movements that he took from the *Canticle* ensemble for *Aureole,* his first big hit.

Celebration is as bold and vivid as the poster art of its time. Straight off, it delivers its full forces: a dozen tall, strong women in electric-blue workaday dresses splashed with a geometric figure. They look like animated banners announcing a new era. The scale of their movement is huge, its thrust is emphatic, the vocabulary is ruthlessly plain, as befits short declarative messages meant to be shouted.

The music, made to order by Louis Horst, is a stark affair for horn and drum. The dancers themselves provide the real percussive onslaught, jumping and jumping, tirelessly, straight up, bodies like pistons. This pulse dominates the dance. The jumping subsides for a hypnotic middle section, only to break out again, now charging horizontally, as if there were land to be claimed as well as ardor to be shown. The exultant jumps are seconded by coiled-spring falls to the floor with resilient rebounds (a keystone of the technique Graham invented) and bold salutes for up-flung arms and legs—herald's greetings.

Photograph by John S. Abbott.

The adamantly simple patterning of the dance seems to prefigure the minimalist constructions of the early postmodernists. Here, however, there are astutely devised asymmetries that save the simplicity from dullness. The group of twelve keeps breaking up into smaller units of varying numbers, and the actions of these subgroups are not reiterative but complementary. Occasionally, two of the women emerge as leaders, only to be subsumed again in the highly charged mass. In this early piece, as throughout the chain of masterworks she was to create in subsequent decades, Graham demonstrates the variety possible within strict economy of means, a basic shape like an X now the frozen posture of a woman borne aloft by her companions, now a triumphant jump with the limbs flung wide.

Celebration is so well made it could serve as a textbook example of construction. The magic of it is that while it lays itself out as a paradigm of deft organization, its psychic energy keeps bursting through. The vigor of these women announcing "I am here" is so potent, feminists might aptly appropriate the dance to open a grand international conference. But they should take note: The faces of the women Graham shows seizing the new day are not angry, they're vibrant.

After witnessing these restorations of past glories, it seems ungrateful to complain about the latest work from Graham's hand, but *Persephone,* set to the Stravinsky Symphony in C, hasn't much to recommend it. Its rendition of the story is disconcertingly unclear, dramatically and psychologically feeble. The eponymous heroine (danced by Judith Garay) is a lightweight—fresh as spring, cute as the dickens, obviously the most popular girl in her class. Mother Demeter (the handsome Peggy Lyman) is an overprotective worrywart who happens, after all, to be right, as we see when Hades shuffles by and scoops the giddy child into his sheer black laundry bag.

Fabric has all the best lines. A strange processional that (I think) depicts the passing seasons is full of body-animated sacks borrowed from early Nikolais. Most of these effects are unintentionally funny, but one—a glistening white shroud for a chain of eight men—is stunning. Halston's other costumes, some of which were revised from one night to the next, reek of bedroom glamour.

Ronald Protas's sculptured set makes lots of Noguchi-style gestures without achieving any coherence, while the choreography tosses around generic Graham stuff in much the same way. Although the ensemble gets some firmly designed passages, the soloists look fraught but purposeless, half-formed characters desperately in search of an auteur. ■

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CROSSOVER SCHEMES

"…I wonder if producers ever consider how their star-studded casts will sound once they face the cruel microphone…"

STAR CHAMBER: *Samuel Ramey and Barbara Cook record* Carousel.

ALWAYS EAGER TO DEVISE NEW WAYS OF combining art and commerce, the record business has come up with the latest thing in crossover dreams: classic musicals starring glamorous personalities from opera, theater, film, and pop music, celebrity casts that could only be assembled in a recording studio.

The most recent of these glittering mix-and-match affairs is Decca/London's **My Fair Lady** (421 200), with John Mauceri conducting the London Symphony and featuring Kiri Te Kanawa as Eliza, Jeremy Irons as Higgins, Sir John Gielgud as Pickering, Warren Mitchell as Doolittle, and Jerry Hadley as Freddy—apparently Margaret Thatcher was unavailable for a cameo appearance as Mrs. Pearce. This may look like a reasonable all-star proposition, but the chemistry fizzles, especially between the two leads. Wouldn't it be luverly if Dame Kiri, for once, used her pretty voice to communicate a recognizable human emotion? Even a dash of verbal bitters might have enlivened this soft-edged, insipid Eliza, who seems to be singing lazily through several layers of gauze. A thoroughly repellent Higgins, Irons goes to an opposite extreme as he rattles off song lyrics like a manic SS captain issuing orders. The only recommendable feature of this charmless and dispiriting *My Fair Lady* is the restoration of many musical bits omitted from most other recordings.

Completeness is also the main reason to investigate MCA's all-star **Carousel** (MCAD 6209). Rodgers's score contains some ambitiously extended musical sequences, and it's good to hear them in full—"If I Loved You" is a romantic duet of operatic proportions lasting nearly fifteen minutes, and Billy Bigelow's "Soliloquy" is more a baritone aria than a conventional show tune. Again, a promising, hand-picked cast fails to deliver. Samuel Ramey often vocalizes beautifully as Billy, but the words mean nothing to him and his response to the role is disappointingly flat and wooden. It is rather late in the day for Barbara Cook's Julie, now sounding uncomfortably pinched and nasal, and the remnants of Maureen Forrester's once ample contralto are severely overtaxed by "You'll Never Walk Alone." Sarah Brightman and David Rendall make do as the secondary couple, and the Royal Philharmonic dutifully plays an unremarkable set of new orchestrations under Paul Gemignani's limp direction. The whole synthetic performance rings false, like the memento of an occasion that never happened.

There's no reason a great recording of a musical—or of anything else, for that matter—cannot be created ad hoc in the studio. Usually, though, these things turn out better when they arise spontaneously from a real musical and theatrical situation. Put on the old RCA *Carousel*, recorded in 1965 and newly reissued on a compact disc (6393-2-RC), and you will hear right away what's missing in MCA's hothouse version. The RCA cast boasts only one major star—John Raitt as Billy, still a strong vocal presence in the role he created in 1945—but the recording was also made during a revival at Lincoln Center, and that probably explains why the singers relate to the material and one another with such immediacy and freshness.

Sometimes I wonder if the producers who concoct these musical fantasy trips ever seriously consider how their star-studded casts will sound once they face the cruel microphone. Take the production that started it all, Deutsche Grammophon's inflated "operatic" version of Leonard Bernstein's **West Side Story** (415 253), featuring Kiri Te Kanawa, José Carreras, Tatiana Troyanos, and Marilyn Horne. Even on paper, that cosmopolitan cast must have looked a trifle hoity-toity if not downright bizarre for this streetwise, all-American show. Even though the album has been a big commercial success, for some of us the performance is a wildly misconceived, grotesque distortion of a landmark American musical—all the more distressing since the project was blessed and conducted by Bernstein himself.

But no one can argue with a best-seller, and DG's *West Side Story* instantly became what all classical record labels pray for: a hot item that intrigues a wide audience, from opera fans and musical-comedy collectors down to aficionados of New Wave schlock and connoisseurs of recorded curiosities. Everyone had to hear it. Sequels were inevitable, and the first me-too successor came from CBS: **South Pacific** (42205), once again starring Carreras and the ubiquitous Te Kanawa. If prim-and-proper Dame Kiri was hard to take impersonating a teenage Puerto Rican girl, she is even more ludicrously miscast as the corny-as-Kansas-in-August Nellie Forbush. Carreras is not only stiff and at sea with the whole idiom, but his frayed tenor sounds dreadful in music so

'ELP!: *A stiff* My Fair Lady.

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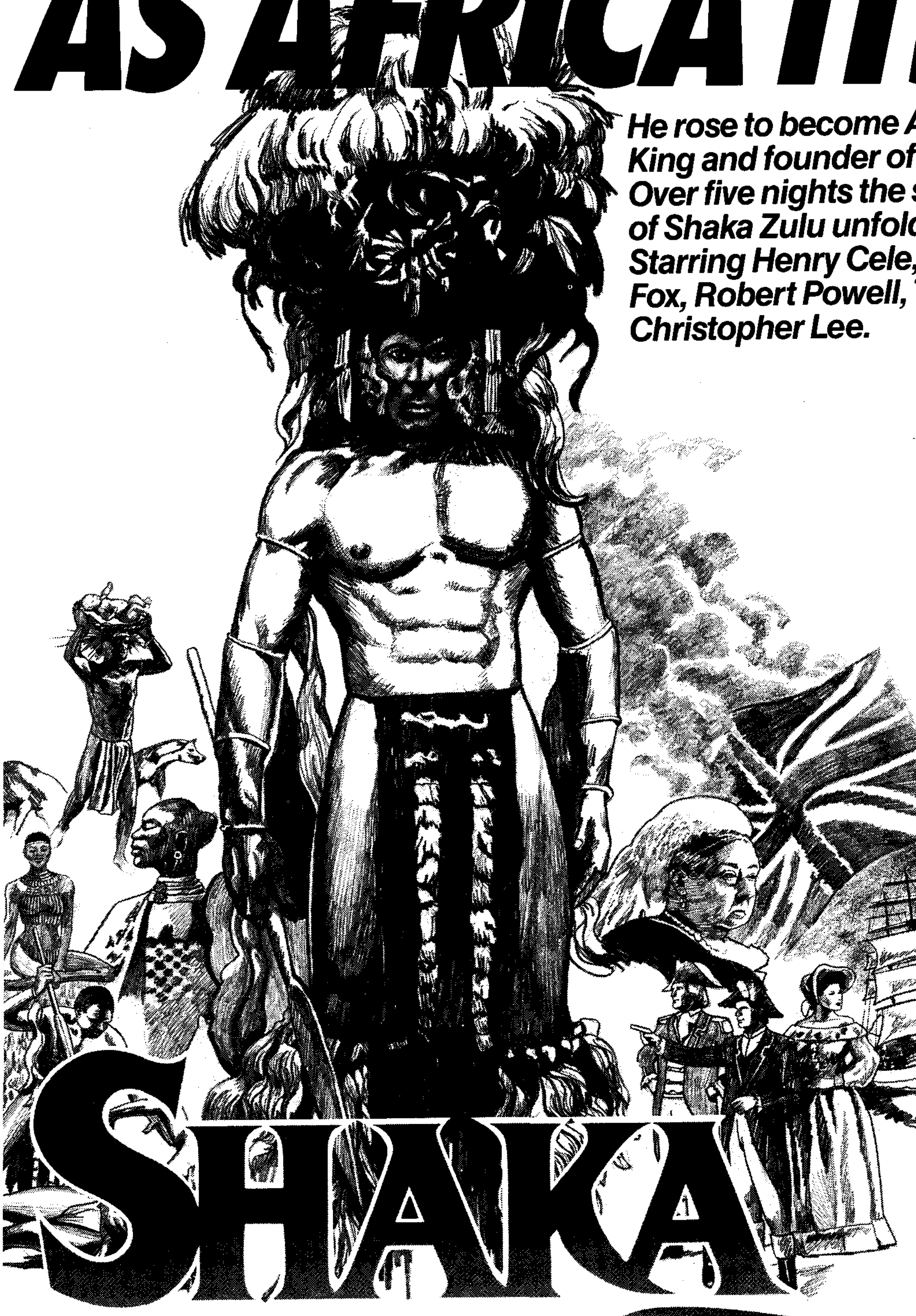

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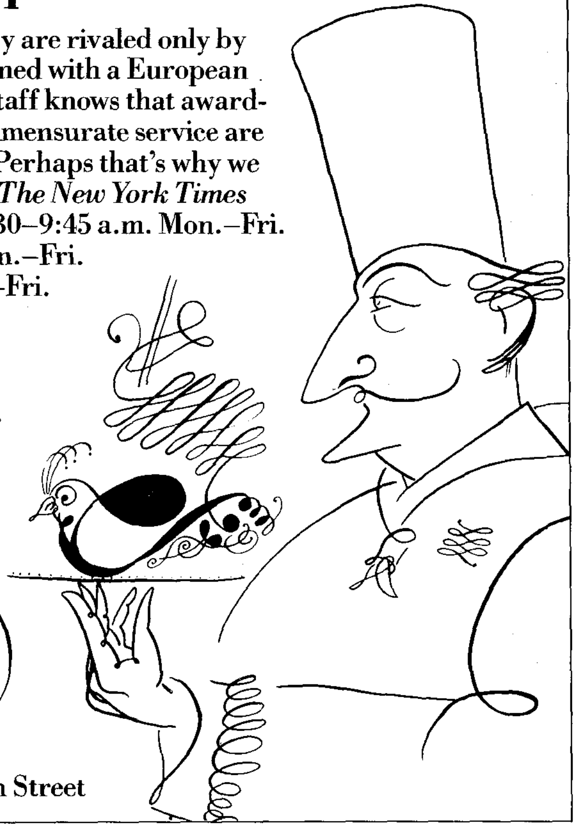

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indissolubly associated with a bass voice. After this preposterous *South Pacific,* anything is possible: Joan Sutherland in *Gypsy,* Montserrat Caballé in *Annie Get Your Gun,* Luciano Pavarotti in *Fiorello!,* Leontyne Price, Kathleen Battle, and Jessye Norman in *Dreamgirls.* Choose your own outrageous cast and the chances are that some record company has already thought of it.

EMI/Angel has so far remained aloof from this crossover carnival, but wait—the label has only been biding its time in order to prepare something truly special: a blockbuster recording of **Showboat** scheduled for release early next year. The performance, researched and conducted by American music-theater specialist John McGlinn, lasts almost four hours and stars Frederica Von Stade as Magnolia, Teresa Stratas as Julie, and Jerry Hadley as Gaylord Ravenal, with a special guest appearance by Lillian Gish. However the performance turns out, the recording will offer the final scholarly word. All the dialogue and every note of the score are included, along with nearly an hour's worth of recently discovered music and an appendix containing alternate versions of several numbers written for revivals and filmed editions.

I have high hopes for Angel's *Showboat,* mainly because of McGlinn's participation—his concert revivals of several classic musicals in New York a couple of years ago proved that he has the knowledge and enthusiasm to put these projects together and make them work. To test the waters, Angel has just released two discs with McGlinn conducting the New Princess Theater Orchestra: **Gershwin Overtures** (CDC 47977) and **Kiri Sings Gershwin** (CDC 47454). Unfortunately, not even McGlinn can kick much life into the omnipresent but eternally vapid Te Kanawa, who manages to make fifteen choice Gershwin songs all sound pretty much alike—even Elly Ameling has more fun with "By Strauss" on one of her pop albums. It's a shame, because these sparkling and lilting accompaniments, heard in their original theater orchestrations, are a total joy.

The overture album also draws on a cache of original film and theater scores that turned up not long ago in a Warner Bros. warehouse in Secaucus, New Jersey, as well as on archival material preserved in RKO's studios. Here McGlinn is on his own, and he has chosen an attractive program that includes music for *A Damsel in Distress* (a suite from the film, as well as the extended fun-house dance sequence), *Girl Crazy, Of Thee I Sing, Tip-Toes, Primrose,* and *Oh, Kay!* No reservations need qualify this wonderful disc: The musical invention is positively dazzling, and the buoyant performances are irresistible. ■

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CHINA STUDIES

"...'The Chinese Scholar's Studio: Artistic Life in the Late Ming Period,' at the Asia Society, is a meditative, elegant show..."

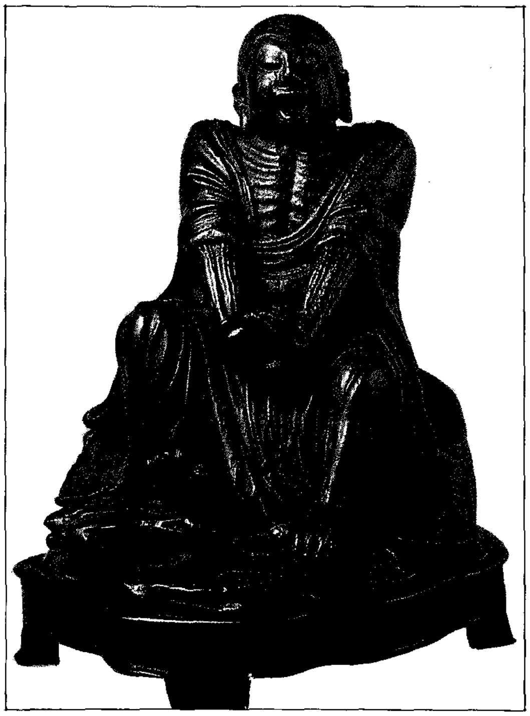
MOST OF US KNOW ONE: THE SCHOLAR-recluse, retreating to his private pleasures while the rest of the world works out its penchant for damnation. The smart stroke behind **"The Chinese Scholar's Studio: Artistic Life in the Late Ming Period,"** at the Asia Society, was to bring this character into the present, fully rounded and a little the worse for wear.

The literati of the late Ming, beset by peasant revolts and political turbulence, "would have liked to disappear into the *dao,*" writes James C. Y. Watt, one of four guest curators of this meditative, elegant show. Instead, like the rest of us, they coped: by admiring their tiny urban gardens, drinking tea with their friends, and practicing a sophisticated snobbery that will seem curiously familiar. Listing a few of his favorite things, the scholar-artist Li Rihua added these: "In the mornings and evenings, white rice and fish stew, fine wine and tea; a strong man at the gate to reject social callers."

It may be that of all the world's cultures, China's suffers most (from the Western perspective) by being uprooted from its origins. A typical Chinese painting show, even one as supposedly full of masterworks as the Metropolitan's current "Images of the Mind," tends to drift in the ethereal stratosphere of Asian studies. By bringing us through the door of the Ming scholar's studio and introducing us (in effect) to the artist working at his desk, the Asia Society's show restores some of the vital context lost in translation. It does something else too: It reminds us that objects are always penetrated by ideas, in life if not in museums.

What that creates in practical terms is a fascinating oscillation between the tangible and the intangible. The Ming scholar, living his life according to a paradigm of the enlightened man, surrounded himself with inkstones and brushes, paperweights, calligraphy, romance novels, ceramics, seals, and Chinese antiquities. With a little careful digging, one can piece together the philosophy behind the profusion. The romance novels, for instance, were admired for their rude illustrational bravado—a rough professionalism that must have seemed fresh next to the deliberate, self-consciously "amateur" painting style of the scholar-aesthete.

The highborn Ming artist thought of painting and calligraphy as moral acts that flowed from a state of enlightened consciousness. At the beginning of the show, Li Rihua himself appears with five of his fellow artist-scholars on a scroll from 1652, *Venerable Friends,* that is meant to describe the commonality of experience at the core of the aesthetic life. The characters—the prominent Ming literati Xiang Shengmo, Dong Qichang, Chen Jiru, Lu Dezhi, the monk Xiangong, and Li—are drawn well enough that you imagine you can read their lives in their faces. When these men got together, they fancied themselves "elegant, refined, distinguished," according to Watt—the opposite of everything vulgar and common. The catalogue, which is a considerable document, is invaluable in untangling this interwoven society of fellows.



AWAKE AND MING: Seated Luohan, *circa 1700.*

Chinese literati felt they were building on the great achievements of the past. The life of a painter was an expression of obedience to the *dao* and one's ancestors, and a flight from the commonplace; it was a celebration of the "unforced and undecorated." This studied charm produced images that have a striking transparency; each discrete dab of the artist-scholar's brush seems to have air blowing around and through it. A stunning instance of the style at its best is the album *Ten Views of Nancun Villa,* from 1443, in which scholars meet for tea in idyllic mountain settings, under palm fronds, in thatched huts. Typically, its blue-blooded artist, Du Quiong, was known mainly as a scholar and teacher in his own time, despite his wonderfully calm and clearheaded contribution to the art of painting.

To put together this telescopic view through a distant window, the guest curators—Watt, of the Metropolitan; Chu-tsing Li, of the University of Kansas; Wai-kam Ho, of the Nelson-Atkins Museum; and Robert D. Mowry, of Harvard—decided to focus on the area around Shanghai, near Lake Tai, the famous lake that yields those gnarled and hole-ridden rocks that played so essential a part in the literati's love of the picturesque. The Shanghai Museum, whose collections include the remnants of nearby scholars' estates, opened its doors to the curators. A few Lake Tai rocks have been included to help replicate a corner of a typical scholar's studio and garden. Those of us who have always wanted to populate that handsome but inscrutable Chinese room with its barren desk in the Metropolitan's Astor Court can do so here, with a new level of insight.

It takes some effort to reconstruct the missing center of this exhibition—the lives of the scholars themselves—by reassembling the fragmented parts. Few of us are likely to realize, until it is pointed out, that a carved-stone pot with knobs, faintly ancient, is actually a Ming neoism: a deliberate contemporary evocation of the antique bronze vessels that scholars liked to collect. Less weightily, some of these objects can simply be admired for their wit and economy: The carved-bamboo sage, or Luohan, yawning and stretching on a rock, is a marvelous instance of the grace that characterizes Ming cleverness.

But it would be a mistake to leave without some sense of the ideas that place sev-

Collection from the Shanghai Museum.

enteenth-century China in such poignant counterpoint to our own time. It's nice that some of the poetic comments of the age are strewn about casually on the walls. The Asia Society has even done something I've never seen but that strikes me as a good idea: It has scattered the galleries with stacks of quotations, so visitors, sharing in the spirit of the scholars' communality, can tear them off and take them home. (725 Park Avenue, at 70th Street; through January 3, 1988.)

DIPPING INTO AMERICA ONLY ONCE before heading off to Paris, Berlin, and London, **"Lucian Freud Paintings"** has turned out to be a pivotal experience for those who can make it down to the Hirshhorn, in Washington, D.C. Freud is England's pre-eminent realist and a man whose international name recognition falls just short of Francis Bacon's. I had never been convinced that his reputation was as awesome as some would have it; perhaps, like Bacon, he was merely prototypically British.

But Freud's career, stretched out on the Hirshhorn's walls, unfolds with a breathtaking confidence that is fully earned. There is simply no other realist like him. In case that seems like damning with faint praise—realism has never been my favorite part of modern painting—I have to add that there isn't exactly another painter like him, either. There are flaws in this work, but they are conceptual rather than actual—a matter more of the limitations of the genre than of Freud's failings in particular.

He is, above all else, a master of the surface. His human models, under high-wattage light, are pummeled by his eye to reveal their hidden hollows, blue veins, bony protrusions, wrinkles, mishaps, and follies. The painter catalogues these carnal sins in colors that are wildly inventive at close range and brilliantly accurate from across the room. Freud excavates from flesh an extraordinary range of hues: vermilion pink, olive gray, russet, blue, salmon, and every ocher or umber earth tone imaginable.

The flesh is the interface between self and other. On that human boundary line, Freud finds a universe of observation that is psychological down to its foundation, because the psyche is locked into the act of observing. Writing in the catalogue, Robert Hughes defines this "empirical core" in moral terms: "Painting is, one might say, exactly what mass visual media are not: a way of specific engagement, not of general seduction."

The "engagement" in these paintings is ferocious. For this grandson of Sigmund Freud, the skin's surface presents an electric charge of anxiety, accompanied by a deep sense of closure. To penetrate its secrets seems an impossible feat, so he visually massages the barrier. Realism, in the twentieth century, has reserved for itself the right to rest its case on appearances. The abstract end of modern art has meanwhile co-opted the belief in transcendence that used to characterize the nineteenth-century academicians.

There is nothing revolutionary in Freud's approach—only in his method. If he were a less inventive painter—less acutely observant, boldly accurate, and unnervingly original—he would merely join those legions of like-minded literalists whose belief in appearances is not enlivened by their ability to stretch the credible. But he has an uncanny eye. Rather than expand his category, he has narrowed it into an arena for his particular virtuosity. He is not interested in character—which, in these portraits, is almost never more than skin-deep—since he seems to doubt that it can ever reveal itself. He is interested in flesh and aesthetic distance, and in the push-pull between attraction and repulsion. The canvas is a seismic record of the shock waves set off when the observing mind witnesses the world's otherness, and wonders why. (Through November 29.) ■

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A JUNGLE GROWS IN BROOKLYN

> "...The trouble with Brook's visual theater is that it is all too often interrupted for what seems like hours of logorrheic theater..."

INDIAN MYTHOLOGY HAS NEVER APpealed to me: too many races, tribes, religions spewing up too many conflicting tales; divinities with too many faces, eyes, limbs; too much of a muchness. It is, in the words of the *Larousse Encyclopedia of Mythology*, "an inextricable jungle of luxuriant growths [where] you lose the light of day and all clear sense of direction." The **Mahabharata,** one of the two great Indian epics, consists of 100,000 lines in eighteen books, about eight times the length of the combined *Iliad* and *Odyssey*. The other, the *Ramayana,* is a mere 24,000 stanzas in seven books. It comes as no surprise that Peter Brook, the director with the most epic ego, picked the much longer *Mahabharata* for dramatization. The other Saturday, it began with an introductory speech by Brook a little after 1 P.M. and ended with a curtain speech by him shortly before midnight.

There were two intermissions, of 20 and 50 minutes more or less, but that still allowed well over nine hours for the audience to expiate their love of culture by sitting on scantily padded benches, one of the nastier forms of minimalism. The site was the BAM Majestic Theater, which, at a cost of over $5 million, was refurbished so as to look like a gaudy ruin, thus replicating Brook's Parisian shrine of the arts, the Bouffes du Nord. Artificial ruins were popular in the eighteenth century (most of Brook's innovations are resolutely backward-looking), when they graced the formal gardens of the rich and cost the taxpayers nothing. This publicly funded, expensive Temple of Dilapidation in an impoverished neighborhood that could have used the money better will be there after Brook majestically returns to Paris; who and what can be fitted into it then?

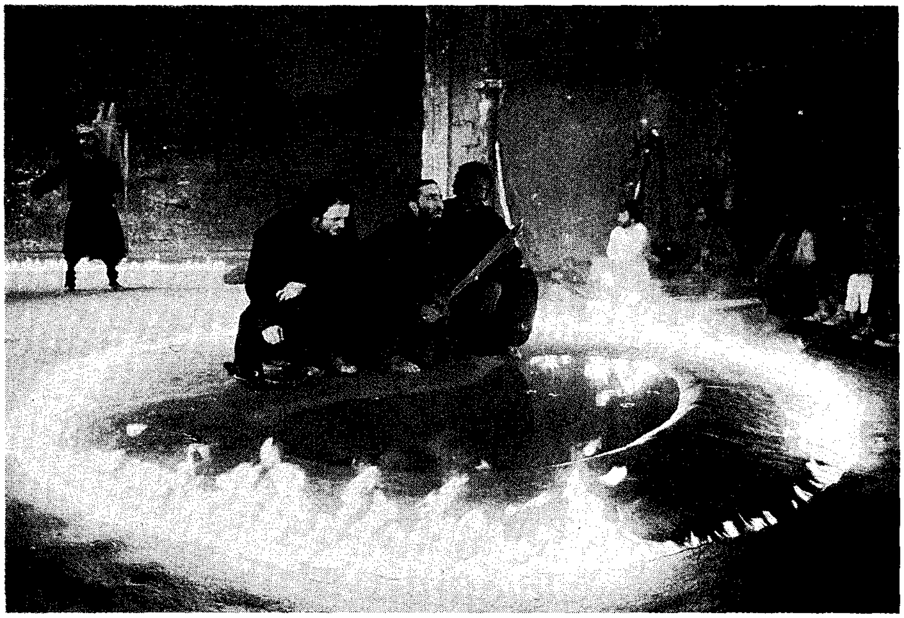
But back to the *Mahabharata,* which evolved between 400 B.C. and 600 A.D. though it took Brook and his favorite scriptwriter, Jean-Claude Carrière, a mere ten years to boil it down (in much the same way they decimated *Carmen*) to a prose text of fewer than 150 pages. This could, to be sure, be performed in much less time than nine hours if it weren't garnished with all kinds of stage hocus-pocus (some of it quite effective), and if the actors, either deliberately or out of incompetence, did not deliver many of their lines at a snail's or a Pinter's pace (none of it effective).

These actors are recruited from the first, second, and third worlds, and some of them from out of this world. They dedicate long hours and years to acquiring the Brookian style, which means that they are either fanatical cultists or unemployable anywhere else. How they sound in French at their headquarters I don't know, but in English, they enrich Hindu mythology with the story of the Tower of Babel, what with accents ranging from the opaque to the inscrutable and, even when scrutable, often cacophonous.

Excuse me for not trying to summarize the plot, which concerns the struggle of the five Pandavas with their cousins, the hundred Kauravas, for supremacy, and enlists men, spirits, and gods in sexual and marital, conspiratorial and martial tangles and conflicts, culminating in a bloody war that exterminates most, if not all, humankind. There are philosophical and theological discussions, and the action shifts from this world to one or two next ones, with good and bad guys not necessarily getting their just rewards, though the Brook-Carrière version takes some liberties and fudges the eschatology. "What is not in the *Mahabharata,*" says the text of the poem, "is not to be found anywhere else in the world," which, on reflection, is a good thing, or life would be even longer and drearier.

This is largely visual theater, and Brook has combined strategies from sundry Eastern theatrical traditions with some of his own, making him the true *macher* of *The Mahabharata.* The large circular acting area is covered with reddish sand and has a pool down front and a river upstage, containing genuine water. There are ladders going up a sort of mid-stage proscenium, as well as iron brackets up the back wall. These allow for spectacular gymnastic displays, occasionally with a remote bearing on the action. Luscious carpets and straw matting are intermittently spread on the sand, and a variety of artifacts from chariot wheels (without chariots) to barricade-like screens made of (mahabha)rattan are rolled or brandished about. A band of peripatetic musicians with Oriental instruments pop up in likely and unlikely places to play discreetly disorienting music. Fires, equally ubiquitous, snake across the stage, encircling the actors as if they were so many Brünnhildes.

The trouble with this visual theater—everything from jiggling puppets to clouds of arrows crisscrossing the sky—is that it is all too often interrupted for what



ETERNITY: *The nine-hour* Mahabharata *in the Next Wave Festival.*

Photograph by Martha Swope.

seems like, or is, hours of logorrheic theater—great philosophic-poetic palaver, worthy of Gurdjieff or Kahlil Gibran, Carlos Castaneda or Shirley MacLaine. I find a hero gnawing at the bowels of his enemy as edifying as a totally miscast Krishna instructing the great archer Arjuna that it doesn't matter who lives or dies in the battle to come, because all will end up in the "Inconceivable Region" of eternity, of which this nine-hour-plus *Mahabharata* gave me a rather too convincing foretaste. In the *Times*, Frank Rich styled Brook "one of the great theater minds of our time"; too bad it is cracked.

THE BROADWAY MUSICAL THEATER HAS become a boring house party that desperately needed Cole Porter to shimmy things up. Hence it seems providential for Greg Mosher to have brought back **Anything Goes,** even if the Vivian Beaumont is hardly the proper venue for something archetypally Broadway. Is Mosher unable to give us a true play, or is there no audience for such a thing?

Still, here are those smartly frolicsome songs, along with the by now customary interpolations from other Porter scores, as the S.S. *American* sails again for a less troubled Europe, its passengers motlier than its crew. Still with us is the silly book with its sozzled millionaire from Yale and Wall Street and his amanuensis, an amorous stowaway in pursuit of an impoverished debutante about to marry a ridiculous English peer who catches the eye of Reno Sweeney, the chanteuse turned evangelist sailing with her choir of ex-chorines. Also present are the befuddled Public Enemy No. 13, disguised in clerical garb, with his sexy doxy given to vamping the sailors, as well as various other stock zanies. This libretto has been somewhat updated by Timothy Crouse and John Weidman, second-generation book writers both, but with most of its follies left deferentially intact. Tony Walton has designed a jauntily cartoonish poop of an ocean liner, with a ship's band permanently ensconced on the upper deck, and the lower deck decked out with lunatics and lovers. Unfortunately, his costumes are mostly unflattering, but Paul Gallo's insinuating lighting restores the romance.

Howard McGillin is a lovely-voiced, winningly boyish leading man; Bill McCutcheon at least looks funny as the bumbling gangster; and Anthony Heald's unlordly lord manages to be quite lovable. Linda Hart is a passable moll, and one or two others are reasonably shipshape. But Kathleen Mahony-Bennett is the dimmest, most wilted of debutantes, her voice penumbral, her personality penurious. Patti LuPone is brazen without the required resonant brassiness, aggressive without the least allure; her phrasing

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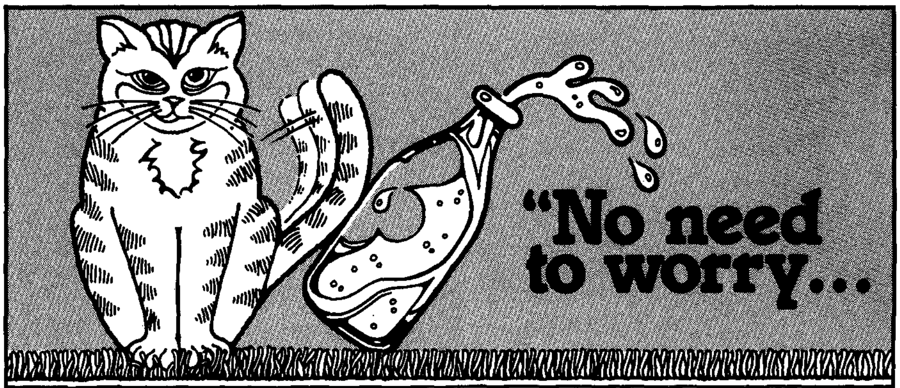
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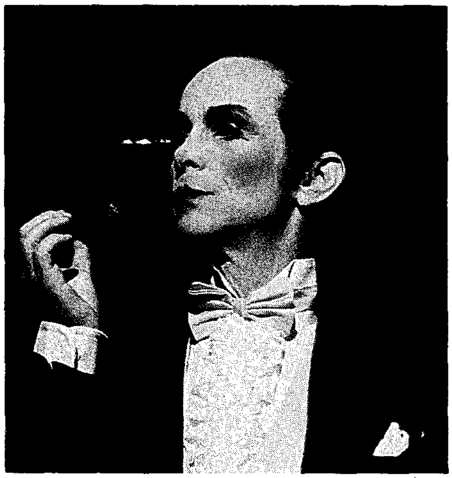
"...*Cabaret* is a pale ghost of its former self; its book is padded but not improved..."

is fairly unmusical, her projection of the lyrics blurred. There is even something faintly lugubrious about her forced merriment, less Reno Sweeney than Sweeney Todd. Michael Smuin's choreography is disheartening, shuttling as it does between anorectic ballroom dancing and terminal tap. Jerry Zaks's staging is haphazard, but those Cole Porter songs hardly ever miss. Just as the great croupier in the sky seemed to proclaim "Rien ne va plus," suddenly *Anything Goes.*

DO NOT COME TO THE CURRENT REVIVAL of **Cabaret,** old chums; the show is a pale ghost of its former self, without having been particularly apple-cheeked in its prime. Cashing in on such fringe benefits as Isherwood, Van Druten, pseudo Brecht & Weill, and real Lotte Lenya, this 1966 Kander and Ebb musical managed to look better than it was. Still, it did have hints of George Grosz's Berlin, the androgynous titillation of Joel Grey's Emcee, the raunchy authenticity of Lenya, the aroma of Aronson's décor, the frisson of Nazis on the rise, and two vaguely affecting, doomed not-quite-love stories between frivolous Sally Bowles and her fuddy-duddy Cliff and between flinty Fräulein Schneider and stalwart Herr Schultz.



KEWPIE GHOUL: *Joel Grey returns as the Emcee.*

Joel Grey is still the perfect ghoulish Kewpie doll, but his by now expected creepiness can no longer creep up on us; a couple of songs are still effective, but the rest, including two new ones, are not; Werner Klemperer is a touchingly understated Schultz, far more believable than Jack Gilford was. The book has been padded but not improved, even though it's more outspoken about the hero's bisexuality. At this late date, this rates no points for bravery, while somehow missing the chance for greater poignancy in the Sally-Cliff affair. This is also partly the fault of Harold Prince's leaden pacing, partly that of Gregg Edelman's insipid Cliff, and especially that of the Sally of Alyson Reed. Miss Reed can dance, but not sing or act, has the figure of an athlete slightly out of training, a face that generates instant oblivion, and as much vulnerability as a cement mixer.

Nora Mae Lyng is a tolerable Fräulein Kost, but Regina Resnik, though she no longer quite sings like an opera singer, certainly delivers dialogue like one. An unlikely Aryan and less likely actress, she contributes a glaring hiatus. Ron Field's choreography is sedulous but lackluster, and the whole thing suffers from memories of Bob Fosse's movie version, which far surpasses it.

FEW PLAYS HAVE DATED AS BADLY AS John Steinbeck's **Of Mice and Men,** which, moreover, has been seen hereabouts quite sufficiently in recent years. For the Roundabout Theatre to revive it now attests to a defiance of common sense that verges on the heroic and hits the insensate dead center. It is, furthermore, given a production that, except for decent supporting performances by Edward Seamon and Roger Robinson, provides neither men nor mice with anything substantial to nibble on.

Victor A. Becker's sets exhibit poverty of more kinds than one, and Judy Rasmuson's lighting ranges from the garish to the pedestrian. No costume designer can go far wrong when shabbiness is called for, but Cecelia Eller dresses Curley's wife quite out of character. John Savage is too young and handsome for George, and tries to compensate for it with a whiny edginess. As Lennie, Jay Patterson is merely oafish and ludicrous, and their relationship yields no pathos. Jane Fleiss plays the slutty country wife as a cocktail-party coquette, and similarly misses the pathos; Mark Metcalf's Slim is all city slicker. Arthur Storch has directed by the book, and the wrong book at that.

THE TEATRO STABILE OF CATANIA GAVE us Pirandello's **Il beretto a sonagli** (*Cap and Bells*) not only in the original Italian but also in what might as well have been the original 1917 production, with a few unconvincing "modern" touches added. The acting was broad and the staging obvious, and for every twenty lines of dialogue there was one English supertitle. Still, it was good to see a *real* play performed, however indifferently, in the world's most beautiful language. ▬

Photograph ©1987 by Bob Marshak.

Underground Gourmet/Jane Freiman

SEEMS LIKE OLD TIMES

PIZZA INITIATIVE: *Good food, friendly service, and an eclectic crowd.*

GOOD, INEXPENSIVE ITALIAN RESTAURANTS—the kind you see in the movies—are hard to find in Manhattan. That's why **Frank's Trattoria** (371 First Avenue, near 22nd Street, 677-2991) seems like such a find.

A popular pizzeria in the Peter Cooper Village–Stuyvesant Town neighborhood, Frank's moved to its present location in January, and now there are new owners. Pass by quickly and you'll see a brightly lit place where delivery boys lounge at tables near a pizza counter, waiting for take-out orders. But hidden away in the rear is a homey dining room decorated with maps of Italy. The crowd is eclectic; Robert De Niro and Meryl Streep would be right at home sharing the large, crisp-crusted, basil-infused Pizza Contadina ($9.50).

In addition to great pizza and the seductive aroma of garlic, tomato, and cheese, there is friendly, efficient service and very reasonable prices. A dinner for two, including a shared appetizer, two main courses with spaghetti or salad, wine or beer, dessert, espresso, and tax and tip, costs under $40.

Seafood is good here, especially the appetizers—tender baked clams under a buttery blanket of bread crumbs ($4.75), or a fragrant casserole of steamed mussels marinara in a briny tomato sauce ($4.50) with enough flavor to make even the cottony Italian bread palatable.

A side order of spaghetti or a pleasant mixed green salad comes with some main courses. For the spaghetti, choose from the usual assortment of sauces; garlic lovers will appreciate the mother lode of minced garlic in the aglio e olio.

Side orders of spaghetti were better than the pastas: Baked lasagna ($6.75) was nearly tasteless, and linguine scoglio ($8.50), a special, had too many peas and a watery sauce. Fair warning.

Other main courses were unqualified successes. A special, juicy grilled chicken breast ($8.95), came as ordered (underdone). Chicken cacciatore ($7.95) was a huge, delicious tangle of chicken, peppers, tomatoes, and onions. Six tender shrimp Luciana ($10.75) floated in a marvelous puddle of garlicky butter and wine. The veal piccata ($8.95) was as good as many versions I have sampled at twice the price. But drink the house wine ($1.50 per glass) at your own risk.

Some desserts come from Veniero's bakery. Cannoli ($2.50) was below par, and the tirami su ($3) was bland. If you must, try plain or marble cheesecake ($2.25), followed by a bracing espresso ($1.95)—a happy ending in a small cup.

Frank's Trattoria is open daily 11 A.M. to 11 P.M. No credit cards. No reservations.

Quick bites: Sung Chu Mei, A POPULAR downtown Chinese restaurant, opened an attractive branch uptown just seven weeks ago (1367 First Avenue, near 73rd Street, 535-7530), adding to the number of East Side restaurants now serving classical Chinese food at underground prices.

Among the dishes sampled were good cold noodles with hot sesame sauce ($3.25), a large portion of spicy glazed shrimp with honeyed walnuts ($9.50), a small but tasty steamed whole sea bass ($10.95), and dry, gingery fried string beans ($5.50)—all accompanied by large mugs of delicious jasmine tea and friendly service. Dinner for two, including appetizer, three main courses, soft drinks, and tax and tip, comes to $36. ■

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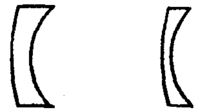

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SALES & BARGAINS

BY LEONORE FLEISCHER

KNITTED CHIC

FOR ONE DAY ONLY, ATTRACTIVE ONE-OF-a-kind samples of handloomed knitted garments for women (sizes 4–14) are reduced by 50 percent. For example: red wool-blend dress with black-and-white intarsia (size 8), was $330, now $165; Chanel-style black wool suit with fully let-out mink trim (size 10), was $520, now $260; royal-blue-and-black houndstooth Chanel-style wool suit (size 12), was $460, now $230. Also, a selection of sample and duplicate-sample sweaters in alpaca, silk, wool, cotton, and more, were $250–$750, now $125–$375. Custom-made garments (sizes 4–16) can be ordered for 20 percent above wholesale (by appointment only). Checks accepted; no credit cards; all sales final. *Barbara Holden, 23 East 69th St., fourth floor (288-5009); Thurs. 11 a.m.–6 p.m.; 10/29 only.*

GET FIT

FOR ONE MONTH, BODYFORMULA IS OFfering a discount on its exercise classes. Pain-free-back, prenatal, postpartum, low-impact-aerobics, high-impact-aerobics, or stretch-and-tone classes, were $85 for ten sessions, now $50. Pain-free-back classes are on Mondays at 8:15 P.M. and Wednesdays at 7:15 P.M.; prenatal, Saturdays at 1:30 P.M.; postpartum, Tuesdays and Thursdays at 10:45 A.M.; low-impact-aerobics, Monday through Friday at 9:30 A.M., 5 P.M., and 7:15 P.M., Saturdays at 10:45 A.M. and 12:15 P.M., and Sundays at 10 A.M. and 4:30 P.M.; high-impact-aerobics, Saturdays at 9:30 A.M. and 4:15 P.M. and Sundays at 11 A.M. and 6 P.M.; stretch-and-tone, Tuesdays and Thursdays at 8:15 P.M. and Saturdays at 3 P.M. Phone for appointment. Checks accepted; no credit cards. *bodyFormula, 305 East 92nd St. (860-7321); through 11/30.*

HALLOWEEN FUN

THIS GREENWICH VILLAGE COSTUME BOUtique is offering 10–30 percent off on its Halloween costumes and masks for men and women. Costumes include: French maid, was $21, now $18; belly dancer, was $48, now $36; pirate, was $25, now $20; Caesar and Cleopatra, were $40 each, now $34; hoop pants for clown, were $26, now $21. Masks include: fancy butterflies with sequins and feathers, were $12 each, now $9.60; plain butterflies, were $6 and $8, now $4.80 and $6.40; sequined cat, was $5, now $4. Boas are also on sale, including one of turkey feathers, was $28, now $15, and "Miss Piggy" marabou, was $12, now $8. Also, costume accessories, including Cleopatra headdresses, asp armbands, devil horns, angel wings, and more. A.E., Discover, checks accepted; all sales final. *Pandora's Box, 194 Bleecker St. (505-7615); Sun.–Thurs. 1–10 p.m. and Fri. and Sat. till midnight; through 10/31.*

DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, six weeks before the sale.*

WIND UP AND PLAY

THIS CALIFORNIA FIRM SPECIALIZES IN repairing and restoring antique hand-cranked phonographs so they sound like new; it can even replace parts that are hard to find. For example: new mainspring, here approximately $37 installed; complete cleaning and lubrication, here $65 for most machines; old Victrola needles (which must be replaced after every other play), were $2.75 for a package of 100, now 5 packages for $11; reprint of original instruction manual for Edison phonograph, was $3.75, now $2.50; *Look For the Dog,* by Robert Baumbach, a book about Victor Talking Machine Company phonographs, was $26.95, now $21.45; three-and-a-half-inch chalk model of Nipper, the dog on the original RCA record label, here $15.95. Sale prices include postage; catalogue of phonograph books and accessories is sent free on request. Orders received by 12/1 will be delivered by Christmas. Checks accepted; no credit cards; exchanges possible. *Yesterday Once Again, P.O. Box 6773, Huntington Beach, Calif. 92615 (714-963-2474); through 12/31.*

POSH SALE

THE PROCEEDS FROM THE POSH SALE AT the Lighthouse will go to the New York Association for the Blind. It features many new boutique items and one-of-a-kind, gently used designer clothes (mostly sizes 4–12). New items for women include: Carolyne Roehm blouses (sizes 4–6), pantsuit (size 4), and "jeweled" white evening gown (size 12), here $30, $65, and $500, respectively; olive-green leather coats (most in size 8), here $150–$175; shirred-suede dresses, here $100; La Chine blouses, here $15 and $20; two-piece leather *bustier* dress (size 6), here $110; Valentino sable-trimmed long black coat (size 8), here $900; and more. Used items for women include Adolfo suits (sizes 4–12), $150–$250. New items for men include: spring and summer jackets, here $60; Brooks Brothers sport jackets (sizes 40–44), here $60. Used items for men include assorted suits (sizes 40–44), here $25 and $30; and more. A.E., M.C., V., checks accepted; all sales final. *The Lighthouse, 110 East 60th St. (355-2200); Mon. and Thurs. 10 a.m.–7 p.m. and Tues., Wed., and Fri. till 6 p.m.; through 10/30.*

AN ENGLISH GARDEN

THE INSPIRATION FOR THESE HANDMADE silk-flower arrangements comes from old-fashioned English gardens. Flowers, which come in antique vases and baskets, include: lupines, columbines, morning glories, wisteria, gypsophilia, foxgloves, larkspur, Victorian lace, peonies, roses, magnolias, dogwood, English ivy, and more, were $150–$750 for an arrangement, now $55–$200. Hanging baskets are also available. Checks accepted; no credit cards; all sales final. *Jane Sybilla Crosland, 120 East 79th St., Apt. 14D (734-4216); Mon.–Sat. 2–4 p.m. or by appointment; through 10/31.*

HOME SWEET HOME

THIS HOUSEHOLD SALE INCLUDES OVER 600 patterns of dinnerware (the following prices are for five-piece place settings). For example: Daniel Hechter "Lapis," list $50, here $25; Patino Wolf "Gridlock," list $37.50, here $25; Gear Collection "Blue Damask," list $60, here $39.95; Villeroy & Boch "Manoir," "Ravenna," and "Amapola" or "Basket," list $37.50, $62.50, and $100, respectively, here $22.50, $31.25, and $65; silver-plate flatware from France, list $140, here $95; Franciscan "Apple," "Fresh Fruit," and "Desert Rose," list $37.50 each, here $22.50; Bernadaud Limoges "Clarence House Designs," list $125, here $50; Coalport "Countryware," "Oceanside," and "Nantucket Basket," list $75 each, here $45; Aynsley "Cottage Garden" and "Leighton Cobalt," list $94 and $165, respectively, here $56.25 and $90.75; Royal Doulton "Saraband" and "Carlyle," list $115 and $198, respectively, here $69 and $118.75. Rosenthal 96-piece service for twelve in "Claudine Cobalt" and "Shape 2000 Gold," list $1,687 and $2,285, respectively, here $989 and $795. Also, patterns by Arabia, Block, Dansk, Heinrich, Minton, Spode, Wedgwood, and more. Children's three-piece china sets include Coalport "Paddington

Bear," Wedgwood "Peter Rabbit," and Royal Doulton "Bunnykins," list $39.95, $35, and $38, respectively, here $24.95, $26.95, and $28.95. Over 400 patterns of 18/8 stainless steel, silver plate, gold plate, and gold-plated accent are also on sale (the following prices are for service for eight). For example: Supreme Cutlery "Gold Ionic," list $540, here $180; Wallace "Wickham" and "Weatherly," list $400 each, here $99.95; Oneida "Admore," list $400, here $89.95. All Wusthof Trident knives are 50 percent off; all Henckels knives, 30 percent off. Crystal on sale includes: Atlantis Crystal stemware in "Chartres," "Flight," "Fantasy," and more, list $37.50 a stem, here $26.25; Wedgwood "Devon" wine carafe and champagne cooler, list $37 and $59, respectively, here $22.50 and $34.95; Oscar de la Renta "Countess" and "Wedding Band," list $15 a stem, here $7.50; crystal by Baccarat, Lalique, Swarovski, and Waterford, here 20 percent off. Gift items include: Sasaki "Glacier" and "Breeze" crystal clocks, list $195 and $225, respectively, here $122 and $149; sterling-silver, silver-plate, and pewter picture frames, here up to 40 percent off. Also, place mats, tablecloths, napkins, and more. A.E., M.C., V., checks accepted; exchanges possible. *Robin Importers, Inc., 510 Madison Ave., near 53rd St. (753-6475); Mon.–Fri. 9:30 a.m.–5:30 p.m. and Sat. 10 a.m.–5 p.m.; through 11/14.*

THE ELEGANT BABY

THESE OLD-FASHIONED ONE- AND FEW-of-a-kind designer garments for children (from layette to eight years) come in natural fabrics and are priced at or below wholesale. For example: cotton-velveteen party dresses with linen collar and satin sash, retail $125, here $50; cotton-chintz or -corduroy party dresses and flannel smock dresses, retail $75, here $30; pima-cotton pinafores in stripes, solids, or florals, retail $45, here $20; box-pleated silk dresses (sizes 3 months–4 years), retail $150, here $60; boys' one- and two-piece sailor suits in silk, cotton, velvet, or wool, retail $130, here $50; infants' hand-embroidered day gowns in silk or cotton, retail $120, here $50; assorted christening gowns, retail $120, here $50. Also, layette items with hand-smocking and -quilting, retail $20–$50, here $10–$25; and more. Checks accepted; no credit cards; all sales final. *Tierney O'Hara, 360 West 36th St., Suite 3NW (629-5778); Thurs. and Fri. 10 a.m.–6 p.m.; 10/29 and 30 only.* ■

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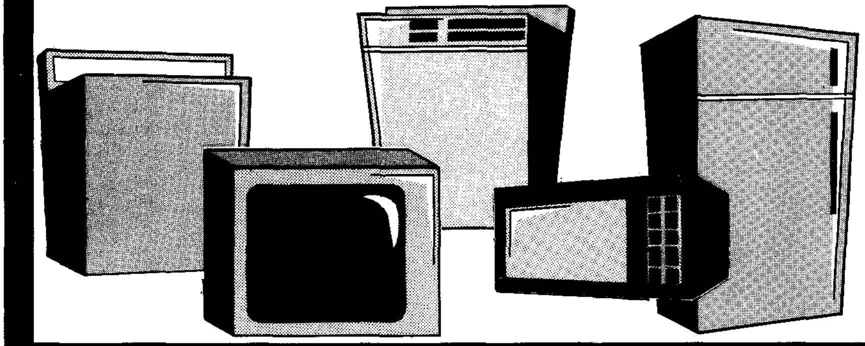

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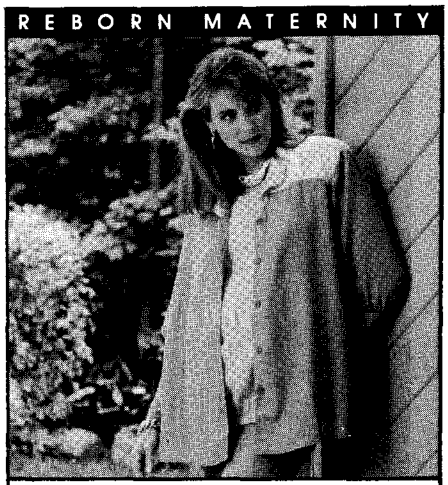

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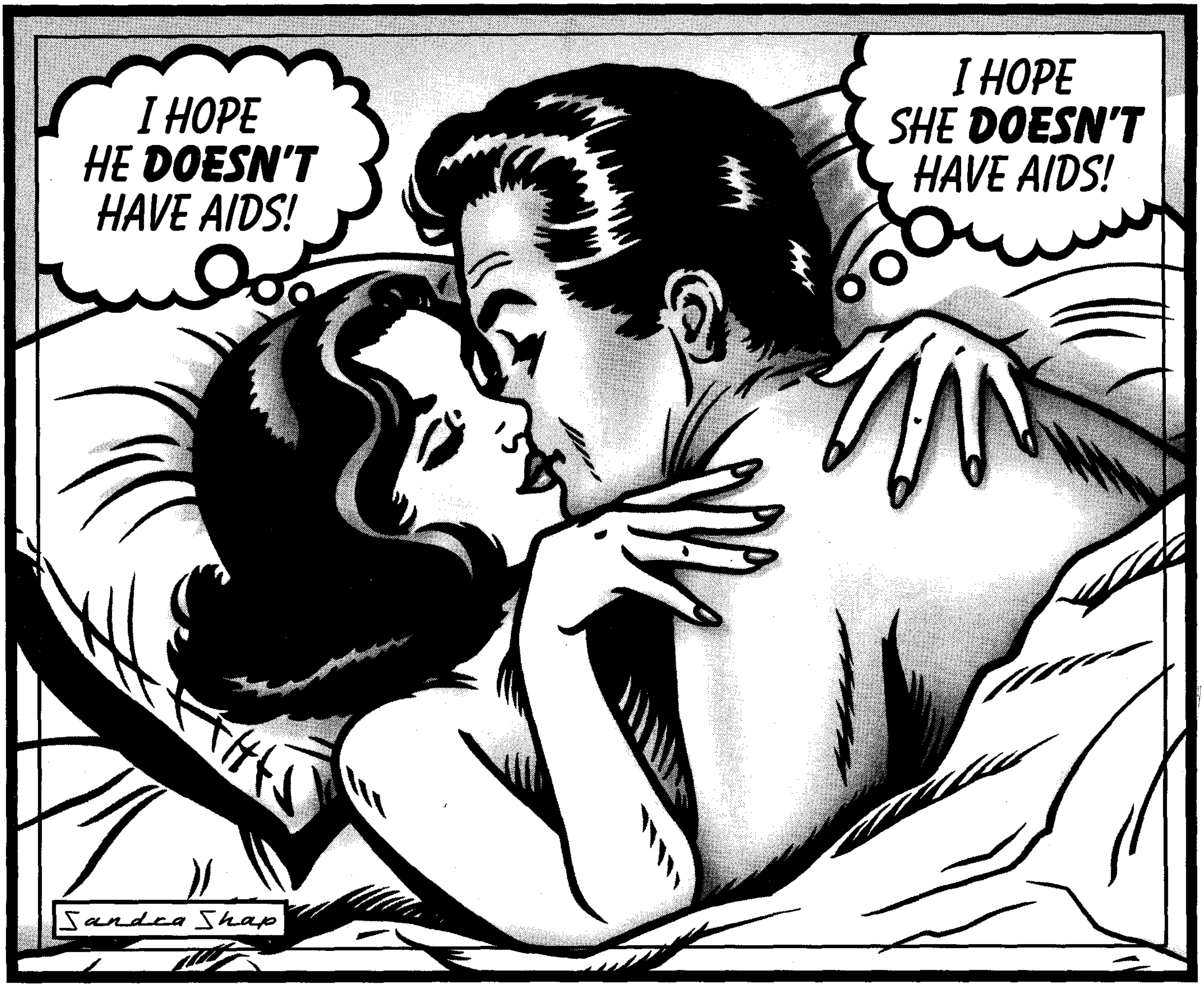
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A Complete Entertainment Guide for Seven Days Beginning

OCTOBER 28

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THEATER GUIDE

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx and Brooklyn, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. **FILM FORUM—Watts St. west of Sixth Ave.** (431-1590). #1—Through 11/3: *A Death in the Family; Jewel's Darl.* #2—10/28–29: *Islands; Gimme Shelter.* 10/30–11/1: *Red River; My Darling Clementine.* 11/2: *Greed; Sunrise.* 11/3–4: *Night of the Hunter; Baby Doll.*

2. **THALIA SOHO—Vandam St. west of Sixth Ave.** (675-0498). 10/28: *The Maltese Falcon; Across the Pacific.* 10/29: *The Color Purple; Native Son.* 10/30–31: *'Round Midnight; Shoot the Piano Player.* 11/1: *My Sweet Little Village; Closely Watched Trains.* 11/2: *Repulsion; The Tenant.* 11/3: *Ball of Fire; Bringing Up Baby.*

3. **ESSEX—Grand St. at Essex. St.** (982-4455). Through 10/29: *Nightflyers; Hello Mary Lou: Prom Night II.* Opening 10/30: *Fatal Beauty.*

4. **BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl.** (674-2560). #1—*20th International Tournee of Animation.* #2—*Vera.*

5. **WAVERLY—Sixth Ave. at W. 3rd St.** (929-8037). #1—*The Big Easy.* #2—*House of Games.*

6. **8TH STREET PLAYHOUSE—8th St. east of Sixth Ave.** (674-6515). *Like Father Like Son.*

7. **MOVIELAND 8TH STREET—8th St. east of University Pl.** (477-6600). #1—*Dirty Dancing.* #2—*Weeds.* #3—*Suspect.*

8. **THEATRE 80—St. Marks Pl. west of First Ave.** (254-7400). 10/28: *Down Argentine Way; That Night in Rio.* 10/29: *Detective Story; The Desperate Hours.* 10/30–31: *Young and Innocent; Murder.* 11/1: *Les Miserables* (1935); *The Prisoner of Shark Island.* 11/2: *General Della Rovere; Open City.* 11/3: *Dangerous; Dancing Lady.*

9. **CINEMA VILLAGE—12th St. east of Fifth Ave.** (924-3363). 10/28–29: *Hidden Pleasures; Hell Without Limits.* 10/30–31: *The Pit and the Pendulum; The Tomb of Ligeia; The Raven.* 11/1: *Diabolique; Wages of Fear.* 11/2–3: *The Morning After; Agnes of God.*

10. **ART GREENWICH TWIN—Greenwich Ave. at 12th St.** (929-3350). #1—*No Way Out.* #2—*Dancers.*

11. **QUAD CINEMA—13th St. west of Fifth Ave.** (255-8800). #1—*Matewan.* #2—*John and the Missus.* #3—*My Life as a Dog.* #4—Through 10/29: *Wish You Were Here.* Beg. 10/30: *I've Heard the Mermaids Singing.*

14th–41st Streets

20. **23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves.** (989-0060). #1—*Prince of Darkness.* #2—*Nightflyers.* #3—*Someone to Watch Over Me.*

21. **GRAMERCY—23rd St. at Lexington Ave.** (475-1660). *The Princess Bride.*

22. **BAY CINEMA—Second Ave. at 31st St.** (679-0160). *The Sicilian.*

24. **LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave.** (532-5544). #1—Through 10/29: *No Man's Land.* Opening 10/30: *Fatal Beauty.* #2—*Baby Boom.* #3—*Fatal Attraction.*

25. **34TH STREET EAST—34th St. at Second Ave.** (683-0255). *Someone to Watch Over Me.*

42nd–60th Streets

30. **WARNER—Seventh Ave. bet. 42nd–43rd Sts.** (764-6760). *Someone to Watch Over Me.*

31. **NATIONAL TWIN—Broadway bet. 43rd–44th Sts.** (869-0950). #1—*Nightflyers.* #2—*The Sicilian.*

32. **LOEWS ASTOR PLAZA—44th St. west of Broadway** (869-8340). Through 10/29: *Best Seller.* Opening 10/30: *Fatal Beauty.*

33. **CRITERION CENTER—Broadway bet. 44th–45th Sts.** (354-0900). #1—*Big Shots.* #2—*Suspect.* #3—*Like Father Like Son.* #4—*Like Father Like Son.* #5—*The Principal.* #6—*Near Dark.*

34. **EMBASSY 1—Broadway bet. 46th–47th Sts.** (757-2408). *The Killing Time.*

35. **MOVIELAND—Broadway at 47th St.** (757-8320). *Prince of Darkness.*

36. **EMBASSY 2—Seventh Ave. bet. 47th–48th Sts.** (730-7262). *No Man's Land.* **EMBASSY 3**—*No Way Out.* **EMBASSY 4**—*Baby Boom.*

37. **CINE—Seventh Ave. bet. 47th–48th Sts.** (398-1720). #1—*Hello Mary Lou: Prom Night II.* #2—*RoboCop.*

40. **GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves.** (757-2406). *The Princess Bride.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *Chuck Berry Hail! Hail! Rock 'N' Roll.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *Dirty Dancing.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St. (265-2520). *The Glass Menagerie.* **CARNEGIE SCREENING ROOM**—(757-2131). *Long Live the Lady.*

44. SUTTON—57th St. east of Third Ave. (759-1411). *Positive I. D.*

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (757-2715). Opening 10/30: *Gaby—A True Story.*

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *Dogs in Space.*

47. NEW CARNEGIE—57th St. east of Broadway (582-4582). *The Princess Bride.*

48. GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *The Sicilian.*

49. PLAZA—58th St. east of Madison Ave. (355-3320). *Dancers.*

50. PARIS—58th St. west of Fifth Ave. (688-2013). *Maurice.*

51. D. W. GRIFFITH—59th St. west of Second Ave. (759-4630). *House of Games.*

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*Prince of Darkness.* #2—*Someone to Watch Over Me.*

53. BARONET—Third Ave. at 59th St. (355-1663). *Hope and Glory.* **CORONET**—*Barfly.*

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *No Way Out.*

55. CINEMA I—Third Ave. at 60th St. (753-6022). *Dark Eyes.* **CINEMA II**—(753-0774). *The Whales of August.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*Weeds.* #2—(832-2720). *Suspect.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *The Princess Bride.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*Baby Boom.* #2—*No Man's Land.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *I've Heard the Mermaids Singing.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *Fatal Attraction.*

65. UA EAST—First Ave. at 85th St. (249-5100). *Like Father Like Son.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*The Sicilian.* #2—*No Way Out.*

67. LOEWS ORPHEUM—86th St. at Third Ave. (289-4607). #1—Through 10/29: *Prince of Darkness.* Opening 10/30: *Fatal Beauty.* #2—*The Killing Time.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—Broadway at 61st St. (247-5070). *Fatal Attraction.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*The Funeral.* #2—*My Life as a Dog.* #3—*Jean de Florette.*

82. CINEMA STUDIO—Broadway at 66th St. (877-4040). #1—Through 10/29: *Tampopo.* Opening 10/30: *Sammy and Rosie Get Laid.* #2—Through 10/29: *The Mozart Brothers.* Opening 10/30: *Tema.*

83. REGENCY—Broadway bet. 67th–68th Sts (724-3700).*Barfly.*

84. EMBASSY 72ND STREET TWIN—Broadway at 72nd St. (724-6745). #1—*The Princess Bride.* #2—*No Man's Land.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*Baby Boom.* #2—*Like Father Like Son.* #3—*Weeds.* #4—*House of Games.* #5—*Suspect.* #6—*Dancers.*

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*Someone to Watch Over Me.* #2—*Matewan.*

88. COLUMBIA CINEMA—Broadway bet. 103rd–104th Sts. (316-6660). *The Sicilian.*

90. HARLEM'S MOVIE CENTER 5—125th St. bet. Adam Clayton Powell and Frederick Douglass Blvds. (222-8900). #1—*Hello Mary Lou: Prom Night II.* #2—*Prince of Darkness.* #3—*The Killing Time.* #4—*No Man's Land.* #5—*Nightflyers.*

91. NOVA—Broadway nr. 147th St. (862-5728). Through 10/29: *Nightflyers; Hello Mary Lou: Prom Night II.* Beg. 10/30: *Like Father Like Son.*

92. COLISEUM TWIN—Broadway at 181st St. (927-7200). #1—*The Killing Time.* #2—*Nightflyers.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. (769-5200). **Naturemax Theater:** $3.50; senior citizens $2.75; children $1.75: *Grand Canyon—The Hidden Secrets* and *Chronos:* Daily at 10:30 a.m., 11:30 a.m., 12:30, 1:30, 2:30, and 3:30, Wed., Fri.–Sun. at 4:30. Double features: $5.50; senior citizens $4.50; children $3: *Grand Canyon—The Hidden Secrets* and *Chronos:* Fri–Sat. at 6 and 7:30. **Linder Theater:** 11/1 at 1 and 3: *Machito: A Latin Jazz Legacy* (1985), dir. Carlos Ortiz, with Frank "Machito" Grillo.

ASIA SOCIETY—Park Ave. at 70th St. (517-2742). $6; students and senior citizens $5. Through 12/12: "Merchant-Ivory's India: A 25th Anniversary Tribute." Films by the team of Ismail Merchant, James Ivory, and Ruth Prawer Jhabvala. 10/30 at 3 and 7: *Heat and Dust* (1982).

ASIAN AMERICAN CHILDREN'S FILM SERIES—Chatham Square Library Library, 33 East Broadway (964-6598). Free. 10/28 at 4 and 10/30 at 2:30: *How Yukong Moved the Mountains; Behind the Scenes at the Peking Circus; China Journal.*

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). $3; senior citizens $2; students $1; museum admission extra. 11/1 at 2: *The Bicycle Thief* (1949), dir. Vittorio De Sica; *Bitter Rice* (1950), dir. Giuseppe De Santis.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. (787-2755). Donation $2.50; senior citizens $1; free popcorn. 10/28 *at 7:30: Miss Robin Hood* (1952), dir. John Guillermin, with Margaret Rutherford and Richard Hearn.

COLLECTIVE FOR LIVING CINEMA—41 White St. (925-2111). $5. 10/29 at 8: *I Walked With a Zombie* (1943), dir. Jacques Tourneur, with Frances Dee and Tom Conway. 10/30 at 8: Richard Kern presents *Submit To Me, Part II* (1987); *Death Valley* (1986); *The Right Side of My Brain* (1984); *The Manhattan Love Suicides* (1985); *You Killed Me First* (1985). 10/31 at 8: "Berlinart: Presented by Alf Bold" includes *Berlin Portrait* (1982), dir. Peter Hutton; *Signal—Germany on the Air* (1985), dir. Ernie Gehr; *Fury is a Feeling Too* (1983), dir. Cynthia Beatt; *Berlin, or a Dream With Cream*, dir. Marcel Brodhaers. 11/1 at 8: "Berlinart II" includes *Time of Silence* (1986), dir. Thorsten Nater.

FRENCH INSTITUTE—22 E. 60th St. (355-6100). "Ciné-Club": $3.50; students and senior citizens $2.50; 10/28 at 12:30, 3:15, 6, and 8:45: *Thérèse* (1986), dir. Alain Cavalier, with Catherine Mouchet. 11/3 at 12:30, 3:15, 6, and 8:45: *Madame du Barry* (1919), dir. Ernst Lubitsch, with Pola Negri and Emil Jannings.

JAPAN SOCIETY—333 E. 47th St. (752-3015). 7/31 at 7: $5; senior citizens and students $4: 10/16–11/13: "New Films From Japan." 10/28 at 6:30: *Zegen* (1986), dir. Shohei Imamura. 10/30 at 6:30: *Echigo Okumiomote: A Traditional Mountain Village* (1984), dir. Tadayoshi Himeda. 11/3 at 6:30 and 8:45: *A Taxing Woman* (1987), dir. Juzo Itami, with Nobuko Miyamoto.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. (673-0090). Contribution $4. "Personal Cinema Program." 10/30 at 8: "Johan Van Der Keuken, Program No. 1": *The Way South* (1981). 10/31 at 8: "Johan Van Der Keuken, Program No. 2": *Herman Slobbe/Blind Child* (1966); *A Film For Lucebert* (1967); *Beauty* (1970); *The Reading Lesson* (1973).

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. **Titus Theater 1:** Through 1/4/88: "Paramount Pictures: 75 Years." 10/30 at 3: *Les Amours de la Reine Elisabeth* (1912), dir. Louis Mercanton; at 6:30: *True Heart Susie* (1919), dir. D. W. Griffith. 10/31 at 2:30: *Miss Lulu Bett* (1921), dir. William De Mille; at 5:30: *The Testing Block* (1920), dir. Lambert Hillyer. 11/1 at 2:30: *Moran of the Lady Letty* (1922), dir. George Melford; at 5:30: *Zaza* (1923), dir. Allan Dwan. 11/2 at 3: *Humoresque* (1920), dir. Frank Borzage; at 6:30: (See 11/1 at 2:30). 11/3 at 3: (See 11/1 at 5:30). **Titus Theater 2:** 10/29 at 3 and 6:30: "What's Happening/Cineprobe": *Weapons of the Spirit* (1986), dir. Pierre Sauvage. 11/1 at 2 and 5: "In Memorium: Pola Negri," *A Woman of the World* (1925), dir. Malcolm St. Clair. 11/2 at 2:30 and 6: "In Memorium: Joseph E. Levine," *The Lion in Winter* (1968), dir. Anthony Harvey, Executive Producer Levine. 11/3 at 2:30: "In Memorium: Arthur J. Bressen Jr.," *Buddies* (1985), dir. Bressen.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $5; senior citizens (Sun.–Thu.) $3; under 16, $2.50. 10/28–29 at 8: *Where the Heart Roams* (1987, U.S.), dir. George Paul Csicsery. 10/30–31 at 8 and 10:15: *Broken Mirrors* (1984, Netherlands), dir. Marleen Gorris. 11/1 at 3, 5:30, and 8: *The Mission* (1986, U.S.), dir. Roland Joffe, with Robert DeNiro and Jeremy Irons. 11/2 at 7 and 11/3 at 8: *Waiting for the Moon* (1986, U.S.), dir. Jill Godmilow, with Linda Hunt and Linda Bassett.

NEW YORK LEAGUE FOR THE HARD OF HEARING—71 W. 23rd St. (741-7650). Free; captioned for the hearing-impaired. 10/31 at 1:30: *Adam's Rib* (1949), dir. George Cukor, with Spencer Tracy and Katharine Hepburn.

NEW YORK PUBLIC LIBRARY—Mid-Manhattan Library, 455 Fifth Ave. (340-0849). $5. Through 10/28: "A Very Personal Film Series," screening of films and discussion with author/director Susan Sontag. 10/28 at 6: *In a Year of 13 Moons* (1978), dir. Rainer Werner Fassbinder, with Volker Spengler.

NEW YORK SOCIETY FOR ETHICAL CULTURE—2 West 64th St. (874-5210). Series ticket, $30; single ticket $5. "What Matters Most: A Film Cycle On Ethical Issues." 11/1 at 2: "Freedom of Speech, Belief, and Association": *The Front* (1976), dir. Martin Ritt, with Woody Allen and Zero Mostel.

P.S. 1—46-01 21st St., Long Island City (718-784-2084). Free with museum admission. Video/Installation Room, Through 12/20: *Common Mistakes*, a video multi-media installation created by the artist Jeanne C. Finley.

PUBLIC THEATER—425 Lafayette St. (598-7171). $5; senior citizens and students $4. Nightly except Mondays at 8 and 10: *Written on the Wind* (1956), dir. Douglas Sirk, with Rock Hudson, Lauren Bacall, and Robert Stack. Through 11/8: "John Boorman: A Man and His Films." 10/28 at 6: *Deliverance* (1972), with Jon Voigt and Burt Reynolds. 10/29–30 at 6: *Zardoz* (1974), with Sean Connery and Charlotte Rampling. 10/31–11/1 at 6: *The Emerald Forest* (1985), with Powers Booth, Meg Foster, and Charley Boorman. 11/3–4 at 6: *Hell in the Pacific* (1968), with Lee Marvin and Toshiro Mifune.

QUEENS MUSEUM—NYC Bldg., Flushing Meadow-Corona Park, Queens (718-592-2405). Free with museum admission. 10/10–31: "Brazilian Film Series." 10/31 at 2: *They Don't Wear Black Tie* (1981), dir. Leon Hirszman.

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., S.I. (718-727-1135). $2, 11/1 at 1:30: "Films by Independent Filmmaker Larry Jordan" includes *Visions of a City* (1957); *Once Upon a Time* (1974); *Ancestors* (1978); *Moonlight Sonata* (1979); *Finds of the Fortenight* (1980); *Masquerade* (1981).

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-0537). Free with museum admission. 10/6–10/18: "New American Filmmakers Series." 10/31–11/29: Curt Royston, includes *Half Light* (1987), a multi-media and performance project, on view continuously, and *High Noon.*

YUGOSLAV PRESS AND CULTURAL CENTER—767 3rd Ave. at 48th St. (838-2306). Through 11/12 at 7: "Sictransitgloriamundi: Sculpture and Video Installation" by Victoria Vesna.

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Hello Mary Lou: Prom Night II.* #2—*Nightflyers.* #3—*Prince of Darkness.*

101. AMERICAN—East Ave. at Metropolitan Ave. (828-3322). #1—*The Sicilian.* #2—*Fatal Attraction.* #3—*Baby Boom.* #4—*Like Father Like Son.*

102. CITY—2081 Bartow Ave., in Co-op City (379-4998). #1—*Fatal Attraction.* #2—*Nightflyers.*

103. DALE—W. 231st St. at Broadway (884-5300). #1—*No Man's Land.* #2—*Suspect.*

104. DOVER—Boston Rd. at E. 174th St. (542-3511). Through 10/29: *Nightflyers; Hello Mary Lou: Prom Night II.* Beg. 10/30: *The Hidden.*

106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*The Sicilian.* #2—Through 10/29: *Suspect.* Beg. 10/30: *The Hidden.* #3—*Nightflyers.* #4—*Someone to Watch Over Me.*

107. KENT—E. 167th St. nr. Grand Concourse (538-4000). Through 10/29: *Nightflyers; Hello Mary Lou: Prom Night II.* Beg. 10/30: *The Hidden.*

108. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*Prince of Darkness.* #2—*Hello Mary Lou: Prom Night II.* #3—*Fatal Attraction.* #4—*The Killing Time.*

109. PALACE—Unionport Rd. at E. Tremont Ave. (829-3900). #1—*Prince of Darkness.* #2—*No Man's Land.* #3—*Nightflyers.* #4—*Hello Mary Lou: Prom Night II; Someone to Watch Over Me.*

110. RIVERDALE—Riverdale Ave. at 259th St. (884-9514). #1—*Fatal Attraction.* #2—*Baby Boom.*

111. VALENTINE—E. Fordham Rd. at Valentine Ave. (584-9583). #1—*Nightflyers.* #2—*The Outing.* #3—*The Sicilian.*

112. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9030). #1—*Nightflyers.* #2—*The Sicilian.* #3—*The Princess Bride.* #4—*Fatal Attraction.* #5—*Hello Mary Lou: Prom Night II.* #6—*Prince of Darkness.* #7—*The Principal.* #8—*Suspect.* #9—*Like Father Like Son.* #10—*The Killing Time.* #11—*No Man's Land.* #12—*Baby Boom; Someone to Watch Over Me.*

113. RED APPLE—3946 White Plains Rd. (519-6674) *Rolling Vengeance.*

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Suspect.* #2—*No Man's Land.* #3—Through 10/29: *Hello Mary Lou: Prom Night II.* Beg. 10/30: *The Hidden.* #4—*Someone to Watch Over Me.* #5—*Like Father Like Son.* #6—*Dancers.* #7—Through 10/29: *Nightflyers.* Beg. 10/30: *Weeds.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*Baby Boom.* #2—*The Sicilian.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Suspect.* #2—*Like Father Like Son.* #3—*Fatal Beauty.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Fatal Attraction.* #2—*The Princess Bride.*

207. COLISEUM—Fourth Ave. at 52nd St. (492-7707). #1—*No Man's Land.* #2—*Stakeout.* #3—*Nightflyers.* #4—*Hello Mary Lou: Prom Night II.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*Prince of Darkness.* #2—*The Hidden.*

209. DUFFIELD—Duffield St. at Fulton St. (624-3591). #1—*Nightflyers.* #2—*Big Shots.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Baby Boom.* #2—*Fatal Attraction.* #3—*Prince of Darkness.* #4—*The Killing Time.* #5—Through 10/29: *Dirty Dancing.* Beg. 10/30: *Fatal Beauty.*

212. KENT—Coney Island Ave. nr. Ave. H (338-3371). #1—*Baby Boom.* #2—*Fatal Attraction.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Baby Boom.* #2—*The Princess Bride.* #3—*The Sicilian.* #4—*Suspect.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*Nightflyers.* #2—*Like Father Like Son.* #3—*The Principal.* #4—*Someone to Watch Over Me.* #5—*No Man's Land.*

215. LOEWS GEORGETOWNE—Ralph Ave. at Ave. K (763-3000). #1—*Fatal Attraction.* #2—*Prince of Darkness.*

216. LOEWS METROPOLITAN—Fulton St. at Jay St. (875-4024). #1—*The Killing Time.* #2—*Hello Mary Lou: Prom Night II.* #3—*No Man's Land.* #4—*Prince of Darkness.*

217. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*Fatal Attraction.* #2—*Prince of Darkness.* #3—*Baby Boom.*

218. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Suspect.* #2—*The Princess Bride.* #3—*Like Father Like Son.* #4—*Dancers.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*Someone to Watch Over Me.* #2—*Baby Boom.* #3—*The Sicilian.* #4—*Suspect.* #5—*Fatal Attraction.* #6—Through 10/29: *Fatal Attraction.* Beg. 10/30: *Fatal Beauty.* #7—*The Princess Bride.* #8—*Like Father Like Son.* #9—Through 10/29: *Dancers.* Beg. 10/30: *Weeds.*

220. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—*Suspect.* #2—*Baby Boom.* #3—Through 10/29: *No Man's Land.* Beg. 10/30: *Fatal Beauty.* #4—*Prince of Darkness.* #5—*Fatal Attraction.* #6—Through 10/29: *Someone to Watch Over Me; Like Father Like Son.* Beg. 10/30: *The Hidden.*

221. PLAZA—Flatbush Ave. nr. Eighth Ave. (636-0170). #1—*Prince of Darkness.* #2—*Matewan.*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Prince of Darkness.* #2—*The Killing Time.* #3—*Someone to Watch Over Me.* #4—*No Man's Land.* #5—*Hello Mary Lou: Prom Night II.*

223. WALKER—18th Ave. at 64th St. (232-4500). #1—Through 10/29: *Dirty Dancing.* Beg. 10/30: *The Hidden.* #2—*Someone to Watch Over Me.* #3—*Nightflyers.* #4—*The Sicilian.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—*Prince of Darkness.* #2—*The Sicilian.* #3—Through 10/29: *Suspect.* Beg. 10/30: *Fatal Beauty.* #4—*Fatal Attraction.* #5—*Nightflyers.* #6—*Hello Mary Lou: Prom Night II.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*Like Father Like Son.* #2—*Baby Boom.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*The Princess Bride.* #2—*Dancers.* #3—*Fatal Attraction.* #4—*Fatal Attraction.*

303. CORONA—PLAZA—(639-7722). *Prince of Darkness.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*No Man's Land.* #2—*Prince of Darkness.* #3—*Fatal Attraction.* #4—*Suspect.* #5—*Dirty Dancing.* #6—*Someone to Watch Over Me.* #7—*Like Father Like Son.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*Fatal Attraction.* #2—*Prince of Darkness.* #3—*No Man's Land.*

306. FLUSHING—UA QUARTET—(359-6777). #1—*Suspect.* #2—*Prince of Darkness.* #3—*Nightflyers.* #4—*Someone to Watch Over Me.*

307. FLUSHING—UTOPIA—(454-2323). #1—*Suspect.* #2—Through 10/27: *Someone to Watch Over Me.* Beg. 10/28: *Baby Boom.*

308. FOREST HILLS—CINEMART—(261-2244). #1—*Dirty Dancing.* #2—*No Way Out.*

309. FOREST HILLS—CONTINENTAL—(544-1020). #1—*Like Father Like Son.* #2—*Dancers.* #3—*Suspect.*

310. FOREST HILLS—FOREST HILLS—(261-7866). #1—*The Princess Bride.* #2—*Dirty Dancing.*

311. FOREST HILLS—LOEWS TRYLON—(459-8944). *Baby Boom.*

312. FOREST HILLS—MIDWAY—(261-8572). #1—*The Sicilian.* #2—*Like Father Like Son.* #3—*The Outing.* #4—Through 10/29: *Someone to Watch Over Me.* Beg. 10/30: *Fatal Beauty.*

313. FRESH MEADOWS—CINEMA CITY—(357-9100). #1—*Dancers.* #2—*Someone to Watch Over Me.* #3—*No Man's Land.* #4—*Prince of Darkness.* #5—*The Princess Bride.*

314. FRESH MEADOWS—MEADOWS—(454-6800). #1—*Fatal Attraction.* #2—*The Sicilian.*

315. JACKSON HEIGHTS—COLONY—(478-6777). #1—*Suspect.* #2—*Like Father Like Son.*

316. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*The Outing.* #2—*The Killing Time.* #3—*No Man's Land.*

317. KEW GARDENS HILLS—MAIN STREET—(268-3636). #1—*Baby Boom.* #2—*Fatal Attraction.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*Suspect.* #2—*The Sicilian.* #3—*Someone to Watch Over Me.*

319. QUEENS VILLAGE—COMMUNITY—(464-7164). #1—*Hello Mary Lou: Prom Night II.* #2—*Near Dark.*

321. ROCKAWAY PARK—SURFSIDE—(945-4632). #1—*No Man's Land.* #2—*Fatal Attraction.*

322. SUNNYSIDE—CENTER—(784-3050). #1—*No Man's Land.* #2—*Someone to Watch Over Me.*

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MOVIES

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*Like Father Like Son.* #2—*Baby Boom.*

401. NEW DORP—HYLAN—(351-6601). #1—*Suspect.* #2—*Fatal Attraction.*

402. NEW DORP—LANE—(351-2110). *No Man's Land.*

404. NEW DORP—FOX PLAZA—(987-6800). #1—*Prince of Darkness.* #2—*The Princess Bride.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*Suspect.* #2—*The Princess Bride.* #3—*The Sicilian.* #4—*Baby Boom.* #5—*Prince of Darkness.* #6—*Fatal Attraction.* #7—*Like Father Like Son.* #8—Through 10/29: *Someone to Watch Over Me.* Beg. 10/30: *Weeds.* #9—Through 10/29: *Dancers.* Beg. 10/30: *Fatal Beauty.* #10—*Nightflyers.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*Someone to Watch Over Me.* #2—*No Man's Land.*

501. BELLMORE—MOVIES—(783-7200). Through 10/29: *Surrender.* Beg. 10/30: *Dirty Dancing.*

502. BETHPAGE—MID-ISLAND—(796-7500). *Stakeout.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*The Princess Bride.* #2—*Nightflyers.* #3—*The Sicilian.* #4—*Someone to Watch Over Me.*

504. FRANKLIN SQUARE—FRANLKIN—(775-3257). #1—*Like Father Like Son.* #2—*Prince of Darkness.* #3—*Suspect.* #4—*Baby Boom.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*Suspect.* #2—*Fatal Attraction.* #3—*The Princess Bride.* #4—*Like Father Like Son.* #5—*Baby Boom.* #6—*Prince of Darkness.* #7—*No Man's Land.* #8—*Someone to Watch Over Me.*

506. GREAT NECK—SQUIRE—(466-2020). #1—*Suspect.* #2—*Dancers.* #3—*Prince of Darkness.*

507. HEWLETT—HEWLETT—(791-6768). *Dancers.*

508. HICKSVILLE—HICKSVILLE—(931-0749). #1—*Nightflyers.* #2—Through 10/29: *Dirty Dancing.* Beg. 10/30: *The Hidden.*

509. HICKSVILLE—MID-PLAZA—(433-2400). #1—*The Sicilian.* #2—Through 10/29: *Like Father Like Son.* Beg. 10/30: *Fatal Beauty.* #3—*Fatal Attraction.* #4—*No Man's Land.* #5—Through 10/29: *The Killing Time.* Beg. 10/30: *Weeds.* #6—*Prince of Darkness.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*Prince of Darkness.* #2—*Nightflyers.* #3—*Someone to Watch Over Me.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—*Dirty Dancing.* #2—Through 10/29: *The Big Easy.* Beg. 10/30: *Best Seller.*

512. LEVITTOWN—LOEWS NASSAU—(731-5400). #1—*Suspect.* #2—*Fatal Attraction.* #3—*No Man's Land.* #4—*Baby Boom.* #5—*Like Father Like Son.* #6—*Prince of Darkness.*

513. LONG BEACH—PARK AVENUE—(432-0576). Through 10/29: *Stakeout.* Beg. 10/30: *Dirty Dancing.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*The Princess Bride.* #2—*Suspect.* #3—*No Man's Land.* #4—*Like Father Like Son.*

515. MALVERNE—TWIN—(599-6966). #1—*Dirty Dancing.* #2—Through 10/29: *Dancers.* Beg. 10/30: *Surrender.*

516. MANHASSET—MANHASSET—(627-7887). #1—*Fatal Attraction.* #2—*The Princess Bride.* #3—*Like Father Like Son.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*Nightflyers.* #2—*The Sicilian.* #3—*Suspect.* #4—*Prince of Darkness.* #5—Through 10/29: *Like Father Like Son.* Beg. 10/30: *The Hidden.* #6—*The Princess Bride.* #7—*Baby Boom.* #8—*Dirty Dancing.* #9—Through 10/29: *Someone to Watch Over Me.* Beg. 10/30: *Fatal Beauty.*

518. MASSAPEQUA—PEQUA—(799-6464). *Fatal Attraction.*

519. MERRICK—TWIN—(546-1270). #1—*Prince of Darkness.* #2—*The Sicilian.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Stakeout.* #2—*Someone to Watch Over Me.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*Stakeout.* #2—*Dirty Dancing.*

523. PORT WASHINGTON—MOVIES—(944-6200). #1—*Dancers.* #2—*Suspect.* #3—*Dirty Dancing.* #4—*Baby Boom.* #5—*Prince of Darkness.*

524. ROCKVILLE CENTRE—FANTASY—(764-8000). *Fatal Attraction.*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*The Killing Time.* #2—*Baby Boom.*

526. ROSLYN—ROSLYN—(621-8488). #1—*Someone to Watch Over Me.* #2—*No Man's Land.*

527. SYOSSET—SYOSSET—(921-5810). #1—*Dancers.* #2—*Suspect.* #3—*Someone to Watch Over Me.*

528. SYOSSET—UA CINEMA 150—(364-0700). *The Princess Bride.*

529. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*The Sicilian.* #2—*Like Father Like Son.* #3—*Suspect.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*Hello Mary Lou: Prom Night II.* #2—*The Outing.* #3—*No Man's Land.* #4—*Hellraiser; Prince of Darkness.* #5—*Near Dark.* #6—*Baby Boom.* #7—*Dirty Dancing.* #8—*RoboCop.* #9—*Nightflyers.* #10—*Fatal Attraction.* #11—*Someone to Watch Over Me.* #12—*No Way Out; The Killing Time.*

531. WANTAGH—WANTAGH—(781-6969). *Best Seller.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—*Suspect.* #2—*Prince of Darkness.* #3—Through 10/29: *Nightflyers.* Beg. 10/30: *The Hidden.*

533. WESTBURY—WESTBURY—(333-1911). #1—*My Life as a Dog.* #2—*Jean de Florette.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*Like Father Like Son.* #2—*Dancers.* #3—*Someone to Watch Over Me.*

601. BABYLON—SOUTH BAY—(587-7676). #1—*Fatal Attraction.* #2—*No Man's Land.* #3—*Prince of Darkness.*

602. BAY SHORE—CINEMA—(665-1722). *Suspect.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Baby Boom.* #2—*The Killing Time.*

604. BAY SHORE—SUNRISE DRIVE-IN—(665-1111). #1—*Prince of Darkness.* #2—Through 10/29: *Nightflyers.* Beg. 10/30: *The Hidden.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Someone to Watch Over Me.* #2—*No Man's Land.* #3—*Like Father Like Son.* #4—*Nightflyers.* #5—*The Killing Time.* #6—*The Princess Bride.* #7—*Baby Boom.* #8—*Dirty Dancing.* #9—*Suspect.* #10—*Prince of Darkness.* #11—*Fatal Attraction.* #12—*The Sicilian.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*The Princess Bride.* #2—*Baby Boom.* #3—*Hello Mary Lou: Prom Night II.* #4—*Someone to Watch Over Me.* #5—*Dancers.* #6—*Prince of Darkness.* #7—*The Killing Time.* #8—*Fatal Attraction.* #9—*Stakeout.* #10—*Nightflyers.* #11—*Dirty Dancing.* #12—*No Man's Land; The Sicilian.*

609. COMMACK—CINEPLEX ODEON—(499-4545). #1—*Suspect.* #2—*Like Father Like Son.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*Suspect.* #2—*Fatal Attraction.* #3—*The Princess Bride.* #4—*Like Father Like Son.* #5—*Nightflyers.* #6—*Someone to Watch Over Me.* #7—Through 10/29: *Prince of Darkness.* Beg. 10/30: *Fatal Beauty.* #8—*Baby Boom.*

611. CORAM—PINE—(698-6442). #1—*No Man's Land.* #2—*The Killing Time.* #3—*Stakeout.* #4—*Someone to Watch Over Me.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*Suspect.* #2—*The Sicilian.* #3—*Fatal Attraction.* #4—*The Princess Bride.* #5—Through 10/29: *Dirty Dancing.* Beg. 10/30: *Weeds.*

613. ELWOOD—ELWOOD—(499-7800). #1—*My Life as a Dog.* #2—*Matewan.*

616. HUNTINGTON—SHORE—(421-5200). #1—*Like Father Like Son.* #2—*No Man's Land.* #3—*The Sicilian.* #4—*Baby Boom.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). *Fatal Attraction.*

3. **ISLIP—ISLIP—**(581-5200). #1—*Someone to Watch Over Me.* #2—*Prince of Darkness.* #3—*Fatal Attraction.*

9. **LAKE GROVE—MALL SMITH HAVEN—**(724-9550). *The Princess Bride.*

0. **LINDENHURST—LINDENHURST—**(888-5400). Through 10/29: *The Living Daylights.* Beg. 10/30: *Stakeout.*

1. **MATTITUCK—MATTITUCK—**(298-4405). #1—*Prince of Darkness.* #2—*Fatal Attraction.* #3—*Like Father Like Son.* #4—*Suspect.* #5—*Baby Boom.* #6—*Someone to Watch Over Me.*

3. **NORTHPORT—NORTHPORT—**(261-8600). *The Living Daylights.*

5. **PATCHOGUE—THE MOVIES AT PATCHOGUE—**(363-2100). #1—*Dirty Dancing.* #2—*Hello Mary Lou: Prom Night II.* #3—*Dancers.* #4—*Baby Boom.* #5—Through 10/29: *The Princess Bride.* Beg. 10/30: *Fatal Beauty.* #6—*Like Father Like Son.* #7—*Fatal Attraction.* #8—*Fatal Attraction.* #9—Through 10/29: *The Sicilian.* Beg. 10/30: *Weeds.* #10—*Someone to Watch Over Me.* #11—Through 10/29: *Nightflyers.* Beg. 10/30: *The Hidden.* #12—*Prince of Darkness. Suspect.*

6. **PATCHOGUE—TRIPLEX—**(475-0601). #1—*Stakeout.* #2—*Best Seller.* #3—*The Outing.*

7. **PORT JEFFERSON—MINI EAST—**(928-6555). *No Man's Land.* **WEST—**Through 10/29: *Dirty Dancing.* Beg. 10/30: *The Hidden.*

10. **SAG HARBOR—SAG HARBOR—**(725-0010). Through 10/29: *Salvador.* Beg. 10/30: *Eat the Peach.*

11. **SAYVILLE—SAYVILLE—**(589-0232). #1—*Like Father Like Son.* #2—*Nightflyers.* #3—*No Man's Land.*

13. **SMITHTOWN—SMITHTOWN—**(265-1551). *Someone to Watch Over Me.*

14. **SOUTHAMPTON—SOUTHAMPTON—**(283-1300). #1—Through 10/29: *Baby Boom.* Beg. 10/30: *Fatal Beauty.* #2—*Dancers.* #3—*Nightflyers.* #4—*Prince of Darkness.* #5—*Someone to Watch Over Me.*

15. **STONY BROOK—LOEWS—**(751-2300). #1—*Suspect.* #2—*Like Father Like Son.* #3—*Fatal Attraction.*

36. **WEST ISLIP—TWIN—**(669-2626). #1—Through 10/29: *Nightflyers.* Beg. 10/30: *Like Father Like Son.* #2—Through 10/29: *Dirty Dancing.* Beg. 10/30: *Stakeout.*

37. **WESTHAMPTON—HAMPTON ARTS—**(288-2600). #1—*Baby Boom.* #2—*Fatal Attraction.*

38. **WESTHAMPTON—WESTHAMPTON—**(288-1500). *Like Father Like Son.*

NEW YORK STATE

AREA CODE 914

Westchester County

00. **BEDFORD VILLAGE—BEDFORD PLAYHOUSE—**(234-7300). #1—*Baby Boom.* #2—Through 10/29: *Dancers.* Beg. 10/30: *Weeds.*

02. **BRONXVILLE—BRONXVILLE—**(961-4030). #1—*Suspect.* #2—*Dancers.* #3—*Someone to Watch Over Me.*

03. **GREENBURGH—CINEMA 100—**(946-4680). #1—*Like Father Like Son.* #2—*Suspect.*

04. **HARRISON—CINEMA—**(835-5952). *Surrender.*

05. **HARTSDALE—CINEMA—**(428-2200). #1—*Dirty Dancing.* #2—*Fatal Attraction.* #3—*The Sicilian.* #4—*The Princess Bride.*

06. **HAWTHORNE—ALL WESTCHESTER SAW MILL—**(747-2333). #1—*Fatal Attraction.* #2—*Suspect.* #3—*Like Father Like Son.* #4—*Someone to Watch Over Me.* #5—*The Sicilian.* #6—*The Princess Bride.* #7—*Baby Boom.* #8—*Prince of Darkness.* #9—*Nightflyers.* #10—*No Man's Land.*

07. **LARCHMONT—PLAYHOUSE—**(834-3001). *The Princess Bride.*

08. **MAMARONECK—PLAYHOUSE—**(698-2200). #1—*Suspect.* #2—*The Sicilian.* #3—*Nightflyers.* #4—*Dirty Dancing.*

09. **MOUNT KISCO—MOUNT KISCO—**(666-6900). #1—Through 10/29: *Like Father Like Son.* Beg. 10/30: *Fatal Beauty.* #2—Through 10/29: *Prince of Darkness.* Beg. 10/30: *Weeds.* #3—*No Man's Land.* #4—*Fatal Attraction.* #5—*The Sicilian.*

710. **MOUNT VERNON—PARKWAY—**(664-3311). Through 10/29: *No Way Out.* Beg. 10/30: *Dirty Dancing.*

711. **NEW ROCHELLE—PROCTORS—**(632-1100). #1—*Nightflyers.* #2—*The Killing Time.*

712. **NEW ROCHELLE—TOWN—**(632-9700). *Fatal Beauty.*

713. **OSSINING—ARCADIAN—**(941-5200). #1—*The Killing Time.* #2—*Dirty Dancing.* #3—*Surrender.*

714. **PEEKSKILL—BEACH—**(737-6262). #1—*Baby Boom.* #2—*No Man's Land.* #3—*Dirty Dancing.* #4—Through 10/29: *In the Mood; Stakeout.* Beg. 10/30: *Fatal Beauty.*

715. **PEEKSKILL—WESTCHESTER MALL—**(528-8822). #1—*The Sicilian.* #2—*The Killing Time.* #3—*Fatal Attraction.* #4—*La Bamba.*

716. **PELHAM—PICTURE HOUSE—**(738-3160). *Prince of Darkness.*

718. **RYE—RYE RIDGE—**(939-8177). #1—*Baby Boom.* #2—*Fatal Attraction.*

719. **SCARSDALE—FINE ARTS—**(723-6699). *My Life as a Dog.*

720. **SCARSDALE—PLAZA—**(725-0078). *No Way Out.*

721. **WHITE PLAINS—GALLERIA—**(997-8198). #1—*Prince of Darkness.* #2—*Dancers.*

722. **YONKERS—CENTRAL PLAZA—**(793-3232). #1—*The Killing Time.* #2—*Stakeout.* #3—*Baby Boom.* #4—*Like Father Like Son.*

723. **YONKERS—MOVIELAND—**(793-0002). #1—*The Sicilian.* #2—*Hello Mary Lou: Prom Night II.* #3—*Fatal Attraction.* #4—*The Princess Bride.* #5—*Prince of Darkness.* #6—*No Man's Land.*

724. **YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—**(245-1500). #1—*Suspect.* #2—*Nightflyers.* #3—*Prince of Darkness.* #4—*Baby Boom.* #5—*Like Father Like Son.* #6—*The Princess Bride.* #7—Through 10/29: *Someone to Watch Over Me.* Beg. 10/30: *Fatal Beauty.*

725. **YORKTOWN HEIGHTS—TRIANGLE—**(245-8850). #1—Through 10/29: *Dancers.* Beg. 10/30: *The Hidden.* #2—Through 10/29: *Dirty Dancing.* Beg. 10/30: *Like Father Like Son.*

Rockland County

752. **NANUET—MALL—**(623-6336). *Suspect.*

753. **NANUET—MOVIES—**(623-0211). #1—*Someone to Watch Over Me.* #2—*Baby Boom.* #3—*No Man's Land.* #4—*Prince of Darkness.* #5—*Like Father Like Son.*

754. **NANUET—ROUTE 59—**(623-3355). *Dirty Dancing.*

755. **NEW CITY—TOWN—**(634-5100). #1—*Prince of Darkness.* #2—*Baby Boom.*

756. **NEW CITY—UA CINEMA 304—**(634-8200). #1—*Suspect.* #2—*The Princess Bride.*

757. **NYACK—CINEMA EAST—**(358-6631). *Fatal Attraction.*

759. **PEARL RIVER—CENTRAL—**(735-2530). #1—*Prince of Darkness.* #2—*Baby Boom.*

760. **PEARL RIVER—PEARL RIVER—**(735-6500). *The Princess Bride.*

761. **SPRING VALLEY—CINEMA 45—**(352-1445). Through 10/29: *No Man's Land.* Beg. 10/30: *The Hidden.*

762. **SPRING VALLEY—PIX—**(425-6902). #1—*Fatal Attraction.* #2—*Nightflyers.*

763. **STONY POINT—9 W—**(942-0303). *Dancers.*

764. **SUFFERN—LAFAYETTE—**(357-6030). *The Sicilian.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. **BROOKFIELD—FINE ARTS—**(775-0070). #1—*Prince of Darkness.* #2—*No Man's Land.*

801. **DANBURY—CINE—**(743-2200). #1—*Fatal Attraction.* #2—*Someone to Watch Over Me.* #3—*Baby Boom.*

802. **DANBURY—CINEMA—**(748-2923). #1—*The Princess Bride.* #2—*Suspect.*

803. **DANBURY—PALACE—**(748-7496). #1—*The Sicilian.* #2—Through 10/29: *Nightflyers.* Beg. 10/30: *Fatal Beauty.* #3—*Like Father Like Son.*

805. **FAIRFIELD—COMMUNITY—**(255-6555). #1—Program Unavailable. #2—*Someone to Watch Over Me.*

806. **FAIRFIELD—COUNTY—**(334-1411). *Nightflyers.*

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- Bryan Miller - N.Y. Times 1985 *"TWO STARS"*
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MOVIES

807. GREENWICH—CINEMA—(869-6030). #1—*Prince of Darkness.* #2—*No Man's Land.*

808. GREENWICH—PLAZA—(869-4030). #1—*Fatal Attraction.* #2—*Baby Boom.* #3—*Dancers.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*Fatal Attraction.* #2—*Suspect.*

810. NORWALK—CINEMA—(838-4504). #1—*Dirty Dancing.* #2—*Prince of Darkness.*

811. NORWALK—NORWALK—(866-9202). *Nightflyers.*

812. RIDGEFIELD—CINEMA—(438-3338). *Surrender; Adventures in Babysitting.*

813. SOUTH NORWALK—SONO—(866-9202). Through 11/5: *Jean de Florette.*

814. SPRINGDALE—STATE—(325-0250). *The Big Easy; Stakeout.*

815. STAMFORD—AVON—(324-9205). #1—*The Sicilian.* #2—*Hello Mary Lou: Prom Night II.*

816. STAMFORD—CINEMA—(324-3100). #1—*Suspect.* #2—*Someone to Watch Over Me.* #3—Through 10/29: *Surrender.* Beg. 10/30: *Fatal Beauty.*

817. STAMFORD—RIDGEWAY—(323-5000). #1—*The Princess Bride.* #2—*Like Father Like Son.*

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—*Suspect.* #2—*Fatal Beauty.* #3—*Nightflyers.* #4—*Near Dark.* #5—*Like Father Like Son.* #6—*Dirty Dancing.*

819. TRUMBULL—TRANS-LUX—(374-0462). #1—*Fatal Attraction.* #2—*Suspect.* #3—*Like Father Like Son.*

820. WESTPORT—FINE ARTS—(227-3324). #1—*The Princess Bride.* #2—*Like Father Like Son.* #3—(227-9619). *Baby Boom.* #4—(226-6666). *Suspect.*

821. WESTPORT—POST—(227-0500). *Fatal Attraction.*

822. WILTON—CINEMA—(762-5678). *No Man's Land.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—(997-6873). #1—*The Killing Time.* #2—*Fatal Attraction.* #3—*Like Father Like Son; The Principal.*

901. JERSEY CITY—HUDSON PLAZA—(433-1100). #1—*Baby Boom.* #2—*Fatal Attraction.*

902. JERSEY CITY—STATE—(653-5200). #1—*The Sicilian.* #2—*Prince of Darkness.* #3—Through 10/29: *The Outing.* Beg. 10/30: *Fatal Beauty.* #4—*Nightflyers.*

903. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*Nightflyers.* #2—*Dirty Dancing.* #3—*Suspect.* #4—*Someone to Watch Over Me.* #5—*Hello Mary Lou: Prom Night II.* #6—*The Killing Time.* #7—*No Man's Land.* #8—*The Princess Bride.*

904. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Baby Boom.* #2—*Stakeout.* #3—*Prince of Darkness.* #4—*Like Father Like Son.* #5—*Dancers.* #6—*Fatal Attraction.*

906. WEST NEW YORK—MAYFAIR—(865-2010). *Big Shots.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *Prince of Darkness.*

911. BLOOMFIELD—ROYAL—(748-3555). #1—*Nightflyers.* #2—*Hello Mary Lou: Prom Night II.*

912. CEDAR GROVE—CINEMA 23—(239-1462). *Nightflyers.*

913. IRVINGTON—CASTLE—(372-9324). #1—*The Killing Time; Hello Mary Lou: Prom Night II.* #2—*Prince of Darkness.*

914. LIVINGSTON—COLONY—(992-0800). *Dancers.*

915. MAPLEWOOD—MAPLEWOOD—(763-3100). *Prince of Darkness.*

916. MILLBURN—MILLBURN—(376-0800). #1—*Baby Boom.* #2—*No Man's Land.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*The Sicilian.* #2—*Dancers.* #3—*Baby Boom.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*No Man's Land.* #2—*The Killing Time.* #3—*Stakeout.*

919. NUTLEY—FRANKLIN—(667-1777). #1—*Baby Boom.* #2—*No Man's Land.* #3—*Dirty Dancing.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*Suspect.* #2—*Fatal Attraction.* #3—*The Princess Bride.*

921. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*Fatal Attraction.* #2—*Suspect.* #3—*The Princess Bride.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *No Way Out.*

931. CRANFORD—CRANFORD—(276-9120). #1—*Prince of Darkness.* #2—*Baby Boom.*

932. ELIZABETH—ELMORA—(352-3483). *Dirty Dancing; Snow White and the Seven Dwarfs.*

933. LINDEN—QUAD—(925-9787). #1—*The Sicilian.* #2—*Prince of Darkness.* #3—*No Man's Land.* #4—*Like Father Like Son.*

935. UNION—LOST PICTURE SHOW—(964-4497). *My Life as a Dog.*

936. UNION—UNION—(686-4373). #1—*Fatal Attraction.* #2—*Someone to Watch Over Me.*

937. WESTFIELD—RIALTO—(232-1288). #1—*Dirty Dancing.* #2—*Suspect.* #3—*The Princess Bride.*

938. WESTFIELD—TWIN—(654-4720). #1—*No Man's Land.* #2—Through 10/29: *Dancers.* Beg. 10/30: *The Hidden.*

Bergen County

950. BERGENFIELD—TWIN—(385-1600). #1—*The Killing Time; Fatal Beauty.* #2—*No Man's Land.*

951. CLOSTER—CLOSTER—(768-8800). *Fatal Beauty.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*Like Father Like Son.* #2—*Baby Boom.* #3—*Prince of Darkness.* #4—*Suspect.*

953. EMERSON—TOWN—(261-1000). #1—*Suspect.* #2—*Like Father Like Son.*

954. FAIR LAWN—HYWAY—(796-1717). #1—Through 10/29: *The Fourth Protocol.* Beg. 10/30: *La Bamba.* #2—Through 10/29: *Predator.* Beg. 10/30: *The Pick-Up Artist.*

955. FAIRVIEW—TWIN—(941-2424). #1—*Fatal Attraction.* #2—*The Outing.*

956. FORT LEE—LINWOOD—(944-6900). #1—*Dancers.* #2—*Nightflyers.*

958. OAKLAND—TWIN—(337-4478). #1—*The Killing Time.* #2—*Dirty Dancing.*

959. PARAMUS—CINEMA 35—(845-5070). *Dirty Dancing.*

960. PARAMUS—DRIVE-IN—(368-1440). Through 10/29: *Full Metal Jacket; Superman IV: The Quest for Peace.* Beg. 10/30: *Hellraiser; House II: The Second Story.*

961. PARAMUS—BERGEN MALL—(845-4449). *Dancers.*

962. PARAMUS—ROUTE 4—(487-7909). #1—*Fatal Attraction.* #2—*Stakeout.* #3—*No Way Out.* #4—*The Princess Bride.* #5—*Prince of Darkness.* #6—*Suspect.* #7—*The Sicilian.* #8—*Someone to Watch Over Me.* #9—*Baby Boom.*# #10—*Like Father Like Son.*

963. PARAMUS—ROUTE 17—(843-3830). #1—*No Man's Land.* #2—*The Killing Time.* #3—*Nightflyers.*

964. RAMSEY—CINEMA—(825-2090). *Baby Boom.*

965. RAMSEY—INTERSTATE—(327-0153). Program unavailable.

966. RIDGEFIELD PARK—RIALTO—(641-0617). *Someone to Watch Over Me.*

967. RIDGEWOOD—WARNER—(444-1234). #1—*Someone to Watch Over Me.* #2—*Fatal Attraction.* #3—*Dancers.* #4—*The Princess Bride.*

968. RUTHERFORD—WILLIAMS—(933-3700). #1—*Spaceballs.* #2—*Surrender; The Care Bears' Adventure in Wonderland.*

969. TEANECK—MOVIE CITY—(836-3334). #1—*My Life as a Dog.* #2—*Dirty Dancing.* #3—*I've Heard the Mermaids Singing.*

970. WASHINGTON TOWNSHIP—CINEMA—(666-2221). #1—*Prince of Darkness.* #2—*No Man's Land.* #3—*Baby Boom.*

971. WESTWOOD—PASCACK—(664-3200). #1—*The Princess Bride.* #2—*Dancers.* #3—*Someone to Watch Over Me.* #4—*Nightflyers.*

BRIEF MOVIE REVIEWS

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

BABY BOOM—(1 hr. 43 min.; 1987) Returning to comedy after years of dramatic roles, Diane Keaton has lost her dithering vagueness; she's brisk, almost fierce as a New York corporate super-achiever who loses interest in her job when a tiny 13-month-old baby comes into her life. The team of Nancy Meyers and Charles Shyer (they both wrote; he directs) package journalistic *clichés about women and work, women and babies,* "having it all," etc. They don't discover anything, and they have a knowing, commercially shrewd populist streak—anyone who thinks he's a little better than anyone else gets taken down a peg. Still, irritating and corny as the movie is, Keaton is so good that you can watch the picture with pleasure. She's a great clotheshorse. Her nasty moods have a giddy transparency (you can see the nice, struggling woman underneath the bitch). When her character moves to Vermont and nearly goes crazy from boredom, Keaton has another wonderful moment, lamenting her life to a frightened local plumber as she stalks about in the cold like a snowbound Medea. With Sam Shepard (doing almost nothing) as the country vet who makes Keaton into a woman, Sam Wanamaker, James Spada. (10/12/87) PG. **24, 36, 62, 85, 101, 110, 112, 203, 210, 212, 213, 217, 219, 220, 301, 307, 311, 317, 400, 406, 504, 505, 512, 517, 523, 525, 530, 603, 606, 608, 610, 616, 621, 625, 634, 637, 700, 706, 714, 718, 722, 724, 753, 755, 759, 801, 808, 820, 901, 904, 916, 917, 919, 931, 952, 962, 964, 970**

★ **BARFLY**—(1 hr. 40 min.; 1987) A scruffy, cruel, and joyous comedy about life on the bottle, starring Mickey Rourke, in an extraordinarily delicate performance, as the king of the Los Angeles bums. His Henry Chinaski, an arrogant bottom dog, is a serene and happy man with a scarred hide. He drinks all day, brawls in the alley behind his favorite bar, the Golden Horn, and then returns to his filthy room, where he finds some Mozart on the radio and begins to write. Living poorly leaves him alone to work. Squalid and scabrously funny, the movie is an act of happy vanity on the part of Charles Bukowski, who wrote the screenplay. Now almost seventy, the Los Angeles poet and novelist has been writing and drinking for many years; he's probably earned the right to turn a rummy into a modern knight-errant, and Rourke, with his whispering softness, adds touches of gentleness and ironically graceful manners to the myth of a heroic tosspot. A deglamorized, remarkably straightforward Faye Dunaway is on hand as another hardened skid-row type. She and Rourke, approaching each other gingerly, with exaggerated care, become lovers. There isn't much of a story, but the movie is filled with affection for a comically sordid milieu. For the tough-minded, it's great fun. Dir. Barbet Schroeder. Cinematography by Robby Muller. With Alice Krige as an upper-class literary hanger-on. (10/26/87) R. **52, 83**

BEST SELLER—(1 hr. 50 min.; 1987) James Woods and Brian Dennehy enjoying themselves in a lousy thriller about a cop who writes books (Dennehy) and a hit man who wants respect (Woods). The script, by veteran schlockmaster Larry Cohen, is relentlessly B-movieish, combining slam-bang action and gaseous philosophizing. Directed by John Flynn. (10/12/87) R. **32, 511, 531, 626**

★ **THE BIG EASY**—(1 hr. 45 min.; 1987) Romance and justice in New Orleans, "the Big Easy," where bribery is a way of life. Dennis Quaid is Remy McSwain, a mildly corrupt cop; Ellen Barkin is the proper assistant district attorney from the North, Anne Osborne, who is sure that small corruptions lead to larger ones. Anne is right, and Remy has to admit that she's right, but his easy way of life has some authority, too. Matching wits and battling in their professional lives, they fall in and out of bed, and together they track down two criminals responsible for a series of deaths. The balance between the two stars is perfect, and director Jim McBride gives them plenty of room. McBride's relaxed tone is in keeping with his ambiguous celebration of "easy." "Easy" means a more sociable attitude toward life. But when does a man's sexual charm turn worthless? Quaid has to fight to earn Barkin's love. The movie says that a woman may sleep with a bum, but she can't be made to fall in love with him—a sexual code that the movies can't do without in the post-feminist age. With Charles Ludlam. Written by Daniel Petri Jr. and Jack Baran. (8/24/87) R. **5, 511, 814**

BIG SHOTS—(1 hr. 31 min.; 1987) A protected white kid from suburbia, grappling with the recent death of his father, forms an unlikely friendship with a street-smart black kid, also struggling to get by without his dad. With Ricky Busker, Darius McCrary, and Robert Joy. Written by Joe Eszterhas. Dir. Robert Mandel. PG-13. **33, 209, 906**

★ **CHUCK BERRY HAIL! HAIL! ROCK 'N' ROLL**—(2 hr.; 1987) Taylor Hackford's documentary is both a celebration of a great man and an investigation of his convoluted and devious personality. Berry, whose songs (which seem like classical music now) influenced the Beatles, the Stones, Bob Dylan, Bruce Springsteen, Eric Clapton, and many others, has often been called "the king of rock 'n' roll," but like many kings, he has undergone periods of suspicion and indifference and episodes of carelessness towards himself and his subjects. The purpose of this movie is to recall him to his majesty. Keith Richards, who loves and fears Berry in equal measure, sets up a birthday concert for him with a super back-up, including himself and Johnnie Johnson, Berry's old partner. The antagonistic give-and-take between Berry and Richards in rehearsal is a little nerve-wracking—Berry suddenly turns testy and mean (the concert, however, goes well enough). Superb interviews with Richards, Little Richard, Springsteen, Clapton, and many others. Appearances at the concert by Etta James and Linda Ronstadt. (10/19/87) PG. **41**

DANCERS—(1 hr. 39 min.; 1987) The personal lives of a ballet company ironically mirror the production of the ballet *Giselle* which they are performing. With Mikhail Baryshnikov, Julie Kent, and Leslie Browne. Written by Sarah Kernochan. Dir. Herbert Ross. PG. **10, 49, 85, 200, 218, 219, 302, 309, 313, 406, 506, 507, 601, 523, 527, 600, 608, 625, 634, 700, 702, 721, 725, 763, 808, 904, 914, 917, 938, 956, 961, 967, 971**

DARK EYES—(1 hr. 58 min.; 1987) In Italian, Eng. subtitles. The Russian director Nikita Mikalkov is the cinema's reigning poet of high-bourgeois indolence. His sumptuous, rather incoherent new movie is the story of a man who can't pull himself together. Marcello Mastroianni stars as an innovative Italian architect who marries an heiress (Sylvano Mangago) and gets sucked into her moneyed, lazy way of life. At a spa, he meets a beautiful young Russian woman, and he thinks he's been invigorated. The plot, cobbled together from a number of Chekhov stories, is so loosely constructed that at times one forgets what the picture is about. Mikhalkov avoids the dramatic development in place of the generous, foolish gesture, the antic, self-defeating remark, the luxurious woe of life slipping through feeble fingers. Yet, the movie has the richest palette around, with beautiful episodes set in Italy and Russia and some memorable outbursts of lyrical bufoonery. The Russian performers work in an amazingly expansive style—they practically sing their lines. (10/5/87) R. **55**

DIRTY DANCING—(1 hr. 40 min.; 1987) It's the summer of 1963, and Baby (Jennifer Grey), an over-protected Jewish girl, teams up with a working-class dance instructor, Johnny Castle, (Patrick Swayze) at a Catskills resort. The movie is an educated girl's erotic fantasy, middle-class Jewish division, and encrusted in wish fulfillment, but it's fun and you may find it irresistable. Patrick Swayze does a fine, professional job with a character trapped in the goo of idealization. The sequences in which he teaches the repressed Baby how to move on the dance floor—a girl's perfect dream of sexual initiation—are nicely directed by Emile Ardolino, who has extensive experience with dance documentaries. The rest of the movie, however, is conceived in the heated erotic-moral simplicities of a young adult's fiction. And the clichés turn a little thick and knowing: the poor, we're supposed to think, may be sexy, but they still need the Jews, who will teach them how to stand up for themselves. With Cythnia Rhodes, Jack Weston, Jerry Orbach, and Kelly Bishop. Written by Eleanor Bergstein.PG-13. **7, 42, 210, 223, 304, 308, 310, 501, 508, 511, 513, 515, 517, 521, 523, 530, 606, 608, 612, 625, 627, 636, 705, 708, 710, 713, 714, 725, 754, 810, 818, 903, 919, 932, 937, 958, 959, 969**

DOGS IN SPACE—(1 hr. 48 min.; 1987) *Sid and Nancy* meet *Animal House* and move to Melbourne, Australia. With Michael Hutchence and Saskia Post. Written and directed by Richard Lowenstein. **46**

FATAL ATTRACTION—(2 hr.; 1987) It starts as a shrewdly observed, nuanced drama of New York life and manners. Glenn Close, as a rather voracious single woman working in publishing, seduces married man Michael Douglas, and they spend the weekend together. When he tells her it's over, he's returning to his happy life with his wife and child, she flares up and won't let him go. There's an edge of desperation to Close's portrait that is frightening, but her case against Douglas makes plenty of sense. Then the filmmakers (writer James Dearden; director Adrian Lyne), who have created the Close character using feminist perceptions and arguments, give way to male paranoia and betray her altogether. They turn her into a knife-wielding monster, and the picture becomes despicable—a ghoulish horror picture with blood thrills for the jaded. It's a tense, fascinating and original movie until it falls to pieces. With lovely Anne Archer as the wife. (10/5/87) R. **24, 64, 80, 101, 102, 108, 110, 112, 206, 210, 212, 215, 217, 219, 219, 220, 300, 302, 302, 304, 305, 314, 317, 321, 401, 406, 505, 509, 512, 516, 518, 524, 530, 601, 606, 608, 610, 612, 617, 618, 621, 625, 625, 635, 637, 705, 706, 709, 715, 718, 723, 757, 762, 801, 808, 809, 819, 821, 900, 901, 904, 920, 921, 936, 955, 962, 967**

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FATAL BEAUTY—(1 hr. 43 min.; 1987) Whoopi Goldberg stars as a street-smart cop who prefers forceful words to deadly force, but uses both to get quantities of tainted cocaine off the streets. With Sam Elliott and Rubén Blades. Screenplay by Hilary Henkin and Dean Riesner. Dir. Tom Holland. R. **3, 24, 32, 67, 204, 210, 219, 220, 300, 312, 406, 509, 517, 610, 625, 634, 709, 712, 714, 724, 803, 816, 818, 902, 950, 951**

THE FUNERAL—(2 hr. 4 min.; 1987) A black comedy about the chaos that unfolds when a modern show business family is obliged to hold a traditional Buddhist funeral for the family patriarch—a lecherous brothel owner. With Nobuko Miyamoto and Tsutomu Yamazaki. Written and directed by Juzo Itami. **81**

GABY—(1 hr. 54 min.; 1987) The life story of Gabriela Brimmer, a woman living in Mexico who overcame her severe physical disabilities to become a writer and poet. With Liv Ullmann, Norma Aleandro, and Robert Loggia. Written by Martin Salinas and Michael James Love. Dir. Luis Mandoki. R. **45**

THE GLASS MENAGERIE—(2 hr. 14 min.; 1987) Reviewed in this issue. PG.**43**

HELLO MARY LOU: PROM NIGHT II—(1 hr. 36 min.; 1987) The continuing story of teens being hunted by apsycho killer. With Michael Ironside, Wendy Lyon, and Justin Lewis. Screenplay by Ron Oliver. Dir. Bruce Pittman. R. **3, 37, 90, 91, 100, 104, 107, 108, 109, 112, 200, 207, 216, 222, 300, 319, 530, 608, 625, 723, 815, 903, 911, 913**

★ **HOPE AND GLORY**—(1 hr. 52 min.; 1987) John Boorman's shockingly happy memoir of growing up during the blitz. At the beginning of the war, the seven-year-old Boorman—called Bill Rohan (Sebastian Rice Edwards) in the movie—lives with his parents and two sisters in a dreary London suburb of semi-detached row houses. The bombs fall and the houses crack open, revealing a treasure chest of riches. The boys play about them joyously, and life stirs in the ruins—a whole culture shrugs off its dowdy habits. The picture is probably as good—as rich, as varied, as funny—as a vignette movie without an active leading character could be. Individually, the episodes are very fine, but they don't add up to something powerful. Bill is a silent, sensitive boy—an observer, not a hero. Boorman doesn't create a plot around him—a conflict, say, with his unhappily married parents, a wartime adventure, or anything else. Bill has no secret life that matters. In the end, Boorman's blithe countermyth of the blitz is wonderful in spots but weightless on the whole. With Sarah Miles, Ian Bannen. (10/26/87) PG-13. **52**

HOUSE OF GAMES—(1 hr. 42 min.; 1987) David Mamet's first time out as director of his own material (in the movies) turns out to be both fascinating and inept. Mamet's wife, Lindsay Crouse, stars as an uptight psychiatrist who tries to help a client and becomes involved with some companiable con men. When the hustlers try to take *her* money, she discovers that she loves the feeling of danger that envelops her; she wants more of it, and falls in love with the saturnine, dominating leader of the group (Joe Mantegna). Mamet, of course, is running a con job on the moviegoer; part of the fun of the picture is trying to figure out what is really happening and what is a fake. The movie has intellectual pleasures unknown in other thrillers, but it has been directed with bizarre stiffness. Mamet poses his actors against all-white or black backgrounds and gets them to read their lines in zomboid elocutionary style. It doesn't seem possible that so solemn and ritualistic a picture can really be about the joys of larceny. The autonomous city that provides the backgrounds is Seattle. (10/19/87) R. **5, 51, 85**

I'VE HEARD THE MERMAIDS SINGING—(1 hr. 21 min.; 1987) The kind of mousy film that some people unaccountably take to their hearts. The young Canadian actress Sheila McCarthy is dreamy Polly, an inept office temp who works in a gallery and becomes infatuated with the imposing women who run the place. The movie appears to be a fable of innocence betrayed, but it's so small and undeveloped that it's over before you get seriously interested in it. Written and directed by Patricia Rozema. (9/14/87) **11, 63, 969**

JEAN DE FLORETTE—(2 hr. 2 min.; 1986) In French, Eng. subtitles. Yves Montand, giving a powerful performance as a mean old peasant, is the best thing in this French culture package by the producer-director Claude Berri. Montand is César, the Provençal peasant clan leader who schemes to reduce the value of a neighbor's land so that he and his nephew, Ugolin, can buy it at a low price. The neighbor, Jean (Gérard Depardieu), is a hunchback with incredible will and dignity, a good man from the city with elaborate plans for growing vegetables, breeding rabbits—all defeated by César and Ugolin's chicaneries. After a while, the repetitively crisscrossed terrain of greed and innocence becomes tedious. Berri relies on such square epic devices as the Dignity of Labor and the Passing of the Seasons (all four of them). (7/20/87) PG. **81, 533**

THE KILLING TIME—(1 hr. 36 min.; 1987) In this thriller, a young man becomes involved in a twisted mission of vengeance and finds himself in the middle of a deadly love triangle. With Beau Bridges, Kiefer Sutherland, Wayne Rogers, and Joe Don Baker. Written by Don Bohlinger, James Nathan, and Bruce Franklin Singer. Dir. Rick King. R. **34, 67, 90, 92, 108, 112, 210, 216, 222, 316, 509, 525, 530, 603, 606, 608, 611, 711, 713, 715, 722, 900, 903, 913, 918, 950, 958, 963**

LIKE FATHER LIKE SON—(1 hr. 37 min.; 1987) Dudley Moore plays a brilliant heart surgeon who accidentally changes bodies with his son, a likeable high school student, on the night of his son's big date. With Kirk Cameron, Margaret Colin, and Catherine Hicks. Screenplay Lorne Cameron and Steven L. Bloom. Dir. Rod Daniel. PG-13. **6, 33, 33, 65, 85, 91, 101, 112, 200, 204, 214, 218, 219, 220, 301, 304, 309, 312, 315, 400, 406, 504, 505, 509, 512, 514, 516, 517, 529, 600, 606, 609, 610, 616, 621, 625, 631, 635, 636, 638, 703, 706, 709, 722, 724, 725, 753, 803, 817, 818, 819, 820, 900, 904, 933, 952, 953, 962**

MATEWAN—(2 hr. 12 min.; 1987) John Sayles's retelling of a 1920 coal miners' strike in West Virginia has the virtue of surface authenticity. The little town, with its featureless wooden restaurant and church, is the perfect set, the players' faces are all wonderful, without an actorish mug in the group. Haskell Wexler's cinematography is beautifully dark and blended, and the great Hazel Dickens sings three mining-town songs a cappella in her pure, wrenching voice. Sayles obviously wanted to tell his story of solidarity and martyrdom in a quiet way, without a conventionally "rousing" treatment. Still, there's no reason to direct the movie in a monotone, or to allow all the principals—miners, black and Italian scabs who join the strike, labor organizer, company thugs—to just sit there gathering the hard shell of stereotype around them. The movie never comes fully to life. With James Earl Jones. PG-13. **11, 87, 221, 613**

MAURICE—(2 hr. 15 min.; 1987) The team of Ismail Merchant (producer) and James Ivory (director) have taken on E. M. Forster's undistinguished but heartfelt coming-out-of-the-closet novel (written in 1913, it wasn't published until 1971, the year after Forster's death) and made something as good as can be imagined from such precious material. The dense, puzzled young stockbroker Maurice (James Wilby) struggles against every form of social disapproval and finally acknowledges his own homosexual nature, beginning an affair with a working-class man (Alec Scudder)—in Forster's terms, the one good and true friend. Much of the movie is not about the affair, but about Maurice's painful dithering as a young man. Since he struggles to accept something that the audience has already accepted about him, we're in an embarrassingly superior position to the movie's hero. Still, the movie is faithful to the book's every quivering emotion, tremulous fear, and occasional moments of defiance and passion. Ivory's direction has definitely grown more adept—more lucid and flexible, and psychologically richer. With Hugh Grant as the object of Maurice's platonic affections at Cambridge, Denholm Elliott as the gruff family doctor, and Ben Kingsley as a deadpan Yankee who tries to "cure" Maurice of his problem through hypnotism. Beautiful, luxurious settings at Cambridge and various country houses. Kit Hesketh-Harvey worked on the screenplay. (9/28/87) R. **50**

THE MOZART BROTHERS—(1 hr. 51 min.; 1986) In Swedish, Eng. subtitles. An innovative director decides to rework Mozart's *Don Giovanni* by stripping the artists of their inhibitions and their clothing. With members of the Stockholm Opera. Screenplay by Suzanne Osten and Etienne Glaser. Dir. Osten. **82**

★ **MY LIFE AS A DOG**—(1 hr. 41 min.; 1985) In Swedish, Eng. subtitles. A gentle, virtually plotless Swedish movie about a twelve-year-old boy whose mother is dying of tuberculosis. Baffled, he finds solace by recounting to himself a series of grotesque accidents out of the newspaper. And sometimes he withdraws altogether, getting down on the floor and barking and tearing at people's cuffs. A dog, he knows, isn't required to be intelligible. At his uncle's place in the country, where he's sent to give his mother a rest, he encounters life in all its prodigious variety. He meets many strange adults, and enters into a bewildering intimacy with a tomboy who plays soccer and boxes, but who then insists on showing him her tiny, budding breasts. In the end, the messiness of life saves him from despair. The picture has some conventional imagery, but much of it is fresh and surprisingly powerful. Dir. Lasse Hallström. (5/11/87) **11, 81, 533, 613, 719, 935**

EAR DARK—(1 hr. 35 min.; 1987) Vampire-in-training Adrian Pasdar rebels against his vampire friends when they decide to dine on his family. With Jenny Wright and Lance Henriksen. Screenplay by Eric Red and Kathryn Bigelow. Dir Bigelow. R. **33, 319, 530, 818**

O MAN'S LAND—(1 hr. 46 min.; 1987) A young, inexperienced cop goes undercover to infiltrate a ring of car thieves and becomes seduced by their flashy lifestyle. With Charlie Sheen, D. B. Sweeney, and Randy Quaid. Written by Dick Wolf. Dir. Peter Werner. R. **24, 36, 62, 84, 90, 103, 109, 112, 200, 207, 214, 216, 220, 222, 304, 305, 313, 316, 321, 322, 402, 500, 505, 509, 512, 514, 526, 530, 601, 606, 608, 611, 616, 627, 631, 706, 709, 714, 723, 753, 761, 800, 807, 822, 903, 916, 918, 919, 933, 938, 950, 963, 970**

★ **NO WAY OUT**—(1 hr. 54 min.; 1987) An extremely entertaining thriller about sex and power in Washington. The principals are: Kevin Costner as an ambitious young Navy officer, Gene Hackman as an abrupt secretary of defense, Sean Young as a luscious Washington party girl whom both men sleep with, and Will Patton as the secretary's unhinged aide. The goings-on, which include murder and espionage, are not as incredible as they might have seemed before the recent happenings in Washington. Screenplay by Robert Garland, an adaptation of the same Kenneth Fearing novel that inspired *The Big Clock* in 1947. Dir. Roger Donaldson. (8/17/87) R. **10, 36, 54, 66, 111, 308, 312, 316, 530, 530, 626, 710, 720, 902, 930, 955, 962**

POSITIVE I.D.—(1 hr. 42 min.; 1987) A mystery about a young mother who assumes a new identity after she becomes the victim of a brutal crime. With Stephanie Rascoe, John Davies, and Steve Fromholz. Written and directed by Andy Anderson. PG-13. **44**

PRINCE OF DARKNESS—(1 hr. 40 min.; 1987) A group of graduate science students are unwittingly enlisted by their professor to help the priest of an obscure sect prevent Satan's return to Earth. With Donald Pleasance, Jameson Parker, and Lisa Blount. Screenplay by Martin Quartermass. Dir. John Carpenter. R. **20, 35, 52, 67, 90, 100, 108, 109, 112, 208, 210, 215, 216, 217, 220, 221, 222, 300, 303, 304, 305, 306, 313, 404, 406, 504, 505, 506, 509, 510, 512, 517, 519, 523, 530, 532, 601, 604, 606, 608, 610, 618, 621, 625, 634, 706, 709, 721, 723, 724, 753, 755, 759, 800, 807, 810, 902, 904, 910, 913, 915, 931, 933, 952, 962, 970**

THE PRINCESS BRIDE—(1 hr. 38 min.; 1987) A comic fairy-tale adventure with everything from evil princes to klutzy wizards, based on the William Goldman novel. With Mandy Patinkin, Christopher Guest, and Billy Crystal. Screenplay by Goldman. Dir. Rob Reiner. PG-13. **21, 40, 47, 61, 84, 112, 206, 213, 218, 219, 302, 310, 313, 404, 406, 503, 505, 514, 516, 517, 528, 606, 608, 610, 612, 619, 625, 705, 706, 707, 723, 724, 756, 760, 802, 817, 820, 903, 920, 921, 937, 962, 967, 971**

THE PRINCIPAL—(1 hr. 50 min.; 1987) Jim Belushi stars as a high-school principal assigned to the toughest school in the district. With Louis Gossett Jr. and Rae Dawn Chong. Dir. Christopher Cain. R. **33, 112, 214, 900**

ROBOCOP—(1 hr. 43 min.; 1987) A witty futuristic thriller with violent and sadistic kicks. In Detroit, the thugs have grown so brazen that the police have given up, leaving control of the city to a gigantic corporation. When the good cop Murphy (Peter Weller) is used for target practice by gangsters, corporation technicians reconstitute him as the cyborg RoboCop, a gleaming silver-black knight who disarms a rapist and demands, in a computer-generated rumble, "What's your next move, creep?" Like many another cynical summer-season action movie, *RoboCop* sets up a desire for revenge in the audience, playing the same low game as Charles Bronson, Clint Eastwood, and other eliminators of "scum." Written by Edward Neumeier and Michael Miner. (7/27/87) R. **37, 530**

SAMMY AND ROSIE GET LAID—(1 hr. 40 min.; 1987) A Third World politician in exile returns to England to renew relationships with the son and mistress he abandoned, but finds an unfamiliar England torn by racial violence and urban decay. With Claire Bloom, Wendy Gazelle, and Ayub Khan Din. Screenplay by Hanif Kureishi. Dir. Stephen Frears. R. **82**

THE SICILIAN—(1 hr. 55 min.; 1987) The story of Salvatore Giuliano, the Sicilian bandit leader who took on the Church, the State, and the Mafia in an attempt to lead Sicily to secede from Italy. With Christopher Lambert, Terence Stamp, and Barbara Sukowa. Screenplay by Steve Shagan, based on the Mario Puzo novel. Dir. Michael Cimino. R. **22, 31, 48, 66, 88, 101, 106, 111, 112, 203, 213, 219, 223, 300, 312, 314, 318, 406, 503, 509, 517, 519, 529, 606, 608, 612, 616, 625, 705, 706, 708, 709, 715, 723, 764, 803, 815, 902, 917, 933, 962**

SOMEONE TO WATCH OVER ME—(1 hr. 46 min.; 1987) Reviewed in this issue. R. **20, 25, 30, 52, 87, 106, 109, 112, 200, 214, 219, 220, 222, 223, 304, 306, 307, 312, 313, 318, 322, 406, 500, 503, 505, 510, 517, 520, 526, 527, 530, 600, 606, 608, 610, 611, 618, 621, 625, 633, 634, 702, 706, 724, 753, 801, 805, 816, 903, 936, 962, 966, 967, 971**

STAKEOUT—(1 hr. 55 min.; 1987) A self-confidant Richard Dreyfuss and a rather wimpy Emilio Estevez play bantering Seattle cops who stake out the apartment of an escaped killer's old girlfriend. When Dreyfuss, pretending to be a telephone repairman, enters the apartment to install a bug in the woman's phone, he falls in love with the dark-haired beauty (Madeleine Stowe). The movie is fun, because our involvement and identification are split between the opportunistic cop, hungry for love, and his duty-bound partner, who sits squirming across the street, sure that something is about to go wrong (it does). Hokey, cheap, and violent, but it holds you. With Aidan Quinn as a psychotic killer. Dir. John Badham. (8/17/87) R. **207, 502, 513, 520, 521, 608, 611, 620, 626, 636, 714, 722, 814, 904, 918, 962**

SURRENDER—(1 hr. 36 min.; 1987) Sally Field plays a talented but unfulfilled artist who falls for a successful novelist (Michael Caine) in this romantic comedy. With Steve Guttenberg and Peter Boyle. Written and directed by Jerry Belson. PG. **501, 601, 704, 713, 812, 816, 968**

SUSPECT—(1 hr. 22 min.; 1987) Reviewed in this issue. R. **7, 33, 60, 85, 103, 106, 112, 200, 204, 213, 218, 219, 220, 300, 304, 306, 307, 309, 315, 318, 401, 406, 504, 505, 506, 512, 514, 517, 523, 527, 529, 532, 602, 606, 609, 610, 612, 621, 625, 635, 702, 703, 706, 708, 724, 752, 756, 802, 809, 816, 818, 819, 820, 903, 920, 921, 937, 952, 953, 962**

TAMPOPO—(1 hr. 57 min.; 1986) In Japanese, Eng. subtitles. A farce about the owner of a cheap noodle restaurant on the outskirts of Tokyo and her search for the ultimate noodle recipe. Written and directed by Juzo Itami. **82**

TEMA—(1 hr. 40 min.; 1980) In Russian, Eng. subtitles. A famous writer with writers' block is challenged by a young tour guide who accuses him of selling out his creativity for fame and privilege. With Inna Churiokova. Written by Gleb Panilov and Alexander Chernizsky. Dir. Panilov. **82**

VERA—(1 hr. 32 min.; 1987) From the Brazilian Film Festival, this is the story of a woman who longs to be a man. With Ana Beatriz Nogueira. Written and directed by Sergio Toledo. **4**

WEEDS—(1 hr. 59 min.; 1987) Nick Nolte stars as an ex-convict turned playwright who exorcises his past through his writing. With Nick Nolte, Joe Mantegna, and Mark Rolston. Written by Dorothy Tristan and John Hancock. Dir. Hancock. R. **7, 60, 85, 200, 219, 406, 509, 612, 625, 700, 709**

THE WHALES OF AUGUST—(1 hr. 30 min.; 1987) Lillian Gish and Bette Davis star in this story of two sisters coming to terms with old age. With Vincent Price and Ann Southern. Written by David Berry. Dir. Lindsay Anderson. **55**

★ **WISH YOU WERE HERE**—(1 hr. 32 min.; 1987) Lynda (Emily Lloyd), fifteen years old, just blurts out what she's thinking and feeling. It's 1951 at an English coastal town, and Lynda is surrounded by rule-bound elders. The saturnine men and shapeless women enforce a kind of lower-middle-class oppression. Yet the

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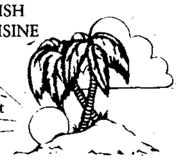

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heroine triumphs; the drabness doesn't destroy her. Screenwriter David Leland (*Mona Lisa, Personal Services*) has a talent for English ghastliness—knobby faces, awful haircuts, ugly rooms—which he photographs with a quite extraordinary delicacy bordering on lyricism. The movie is formally disciplined and rather grave: Leland provides a wonderful frame for Emily Lloyd's self-confident performance. Yet he takes his heroine past the point of his own understanding: Lynda's sexual feelings, which should be the center of the story, are quite baffling. With Jesse Birdsall as a young bus conductor, and Tom Bell as Emily's foul-looking middle-aged lover. (8/3/87) R. **11**

REVIVALS

AGNES OF GOD—(1 hr. 39 min.; 1985) Jane Fonda plays a court-appointed shrink investigating the case of a teenage nun (Meg Tilly) who has apparently murdered her own newborn baby. The Mother Superior of the convent (Anne Bancroft) wants to believe in saints and miracles; the shrink, who has lost her faith, wants to destroy what she takes to be the medieval superstitions of the Catholic church. They fight for possession of the young nun. Dir. Norman Jewison. **9**

BRINGING UP BABY—(1 hr. 42 min.; 1938) Poor Cary Grant. On the eve of his nice, quiet wedding, his star crosses those of Katharine Hepburn and her very large cat, who chase him all the way to Connecticut, where he becomes further entangled with the fearsome May Robson, Barry Fitzgerald, and a small dog, and loses his prized intercostal clavicle, and . . . see for yourself. A masterpiece of inspired silliness. Dir. Howard Hawks. **2**

CLOSELY WATCHED TRAINS—(1 hr. 29 min.; 1966) In Czech, Eng. subtitles. One of the finest flowers of the short-lived renaissance in Czech filmmaking, this gentle comedy is about the life, and death, of a timid railway guard during World War II. Written and directed by Jiri Menzel, from a novel by Bohumil Hrabal. **2**

THE COLOR PURPLE—(2 hr. 35 min.; 1985) This Steven Spielberg adaptation of Alice Walker's novel, set among rural blacks in Georgia during the period 1906–1940, is filled with "big" moments—births, beatings, separations, reconciliations. The heroine (Whoopi Goldberg) is impregnated twice by her pa when she's a young teenager and then given away to a brutal widower. She waits, watches, and suffers, but in time she's liberated and her true worth comes to the surface. With Danny Glover, Margaret Avery, and Oprah Winfrey. **2**

DIABOLIQUE—(1 hr. 47 min.; 1955) In French, Eng. subtitles. The creepy Henri-Georges Clouzot classic about a man, his wife, his mistress, and a corpse that won't lie still. A good, claustrophobic horror film, almost too sadistic to be enjoyable. With Vera Clouzot and Simone Signoret. **9**

GENERAL DELLA ROVERE—(1 hr. 29 min.; 1959) In Italian, Eng. subtitles. Magnificently directed and acted drama of the transformation of a small-time chiseler into a man of conscience in German-occupied World War II Italy. With Vittorio De Sica. Dir. Roberto Rossellini. **8**

GIMME SHELTER—(1 hr. 31 min.; 1970) The bad scene at Altamont. We see the murder during the concert, and then Mick Jagger looking at it on an editing machine, shaking his head wistfully. Brilliant musical performances, but a lot of sanctimonious moralizing about violence. Dir. David and Albert Maysles and Charlotte Zwerin. **1**

THE MALTESE FALCON (1941)—(1 hr. 40 min.) John Huston's first film, the private-eye movie that began a whole trend and that almost everybody, it seems, knows and loves. Humphrey Bogart, Mary Astor, Peter Lorre, and Sydney Greenstreet are all glorious. **2**

THE MORNING AFTER—(1 hr. 43 min.; 1986) Jane Fonda is Alex, an alcoholic ex-actress who can't remember what happened when she wakes up one morning next to a corpse. She isn't sure whether she killed the guy herself or was set up by some malevolent outside party. She's saved by an ex-cop from Bakersfield gone to seed (Jeff Bridges). Director Sidney Lumet doesn't really shoot for suspense, and the thriller side of the script is so conventional that when Raul Julia shows up as Alex's charming-sinister husband you know how the mystery is going to end. **9**

MY DARLING CLEMENTINE—(1 hr. 37 min.; 1946) One of the greatest of all Westerns. John Ford recasts the story of Wyatt Earp, Doc Holliday, and the Clanton boys in nostalgic terms, yet the emotions of the fable are harsh and unyielding. With a classic performance by Henry Fonda as the stoic and taciturn Wyatt Earp. Also starring Victor Mature, Walter Brennan, and Linda Darnell. Beautiful black-and-white photography. **1**

MY SWEET LITTLE VILLAGE—(1 hr. 40 min.; 1986) In Czech, Eng. subtitles. This film about a bunch of quirky Czech villagers is sweet indeed, but oh so itsy-bitsy small! With Janos Ban, Marian Labuda, and Rudolf Hrusinsky. Screenplay by Zdenek Sverak. Dir. Jiri Menzel. **2**

NATIVE SON (1986)—(1 hr. 52 min.) An adaptation of Richard Wright's 1940 novel about a black chauffeur who murders the daughter of a Chicago real-estate magnate. With Oprah Winfrey, Elizabeth McGovern, Matt Dillon, Geraldine Page, and Victor Love. Dir. Jerrold Freedman. **2**

THE NIGHT OF THE HUNTER—(1 hr. 33 min.; 1955) Charles Laughton directed this odd, haunting film about two children pursued by a murderer in the rural South. Robert Mitchum brings his creepy charm to the role of the religion-obsessed killer; Shelley Winters is, typically, his victim. **1**

RED RIVER—(2 hr. 5 min.; 1948) One of the greatest of all Westerns. John Wayne and Montgomery Clift fight out an Oedipal drama during a long cattle drive. Superbly intelligent, funny, and exciting. With Joanne Dru, a bit overwrought as a frontier woman. Dir. Howard Hawks. **1**

REPULSION—(1 hr. 43 min.; 1965) Roman Polanski's lyrically macabre fable of a *parisienne* so utterly repelled by the notion of sex that young men who flirt with her incite her to murder. Starring a very young and beautiful Catherine Deneuve. At times terrifying and grisly, but Polanski's storytelling has hypnotic grace. **2**

'ROUND MIDNIGHT—(2 hr. 10 min.; 1986) Bertrand Tavernier's film about a black American bebop player exiled in Paris. Dale Turner, played by the legendary tenor saxophonist Dexter Gordon, arrives in Paris in 1959, a burnt-out alcoholic. He joins the other exiles at a small Left Bank club and falls into the hands of a young Frenchman (François Cluzet), a fan who keeps Dale on his feet. It's a music film, with bebop classics played by Gordon and an expert quartet. Most remarkable is Gordon himself—the smoky voice, the unforced humor and grandeur. **2**

SHOOT THE PIANO PLAYER—(1 hr. 20 min.; 1960) In French, Eng. subtitles. François Truffaut's magical early film is about a withdrawn piano player (Charles Aznavour) who gets involved in murder. Made in the director's casually lyrical throwaway style. **2**

SNOW WHITE AND THE SEVEN DWARFS—(1 hr. 23 min.; 1937) Walt Disney's classic version of the Grimm fairy tale—the first full-length animated feature—is now celebrating its 50th anniversary. David Hand was supervising director. G. **932**

THE TENANT—(2 hr. 5 min.; 1976) Roman Polanski directed and stars in this unusual tale of horror about a young man in Paris who moves into an apartment from which the previous tenant had committed suicide. He gradually assumes her identity and heads for his own demise. At times preposterous, the movie is also perversely clever. With Isabelle Adjani, Shelley Winters, and Melvyn Douglas. **2**

THAT NIGHT IN RIO—(1 hr. 30 min.; 1941) Madness rampant, with Alice Faye, Don Ameche in two roles, and Carmen Miranda in what seems like about 116. More tedious than funny—the sluggish pacing and lack of style don't help—but some camp humor, as in Ameche trying to be suave while singing something called "Chica Chica Boom Chic." Dir. Irving Cummings. **8**

YOUNG AND INNOCENT—(1 hr. 20 min.; 1937) A charming Hitchcock film about a chase for a killer. Lots of local English color and character comedy, and, in the thrilling final scene, where the murderer is cornered in a large hotel, one of the most dramatic camera movements in film history. **8**

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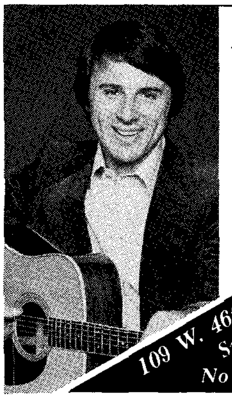

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BROADWAY

Previews and Openings

Wednesday, October 28

DON'T GET GOD STARTED—A gospel musical, written and directed by Ron Milner, which confronts some of the problems of sex, marriage, and drugs. Featured in the cast are Be Be Winans, Vanessa Bell Armstrong, Chip Fields, Marvin Wright-Bey, Conni Marie Brazelton, Ernie Banks, Marilyn Coleman, and Giancarlo Esposito. Tues. at 8, $25; Wed. and Thur. at 8, Sat. at 2, Sun. at 7:30, $25 and $35; Fri. and Sat. at 8, Sun. at 3, $30 and $40. Previewing now prior to a 10/29 opening. **Longacre Theater**, 220 West 48th Street (239-6200). 2 hr. 10 min. **IRLS**

INTO THE WOODS—Bernadette Peters plays the Witch, Joanna Gleason is the Baker's Wife, Chip Zien's the Baker, Tom Aldredge is the Mysterious Man, and Robert Westenberg is both Cinderella's Prince and the Wolf, in a musical written and directed by James Lapine, with music and lyrics by Stephen Sondheim. Stories are from the Grimm Brothers and other classic scary fairy tales; the dance movement is by Lar Lubovitch. Tue. through Thur. at 8, Sat. at 2, Sun. at 3, $35 to $45. Fri. and Sat. at 8, $37.50 to $47.50, Wed. at 2, $30 to $40. Previewing now prior to an 11/5 opening. **Martin Beck Theater,** 302 W. 45th St. (947-0033). 2 hr. 20 min. All major credit cards. **IRLS**

Tuesday, November 3

TEDDY AND ALICE—Len Cariou (as Teddy) stars in a musical focusing on Theodore Roosevelt's turbulent first term in office, and on his relationship with his irrepressible daughter Alice (Nancy Hume). Book by Jerome Alden, music from the works of John Philip Sousa plus original music by Richard Kapp, lyrics by Hal Hackaday. Featured in the cast are Ron Raines and Beth Fowler; directed by John Driver; choreography by Donald Saddler. Tues. through Sat. at 8, Sat. at 2, Sun. at 3, $37.50 to $47.50; Wed. at 2, $27.50 to $37.50. Previews start 11/3 prior to a 11/12 opening. **Minskoff Theater,** 200 West 45th Street (869-0550). 2 hr. 30 min. All major credit cards. **IRLS**

Now Playing

ANYTHING GOES—A revival of Cole Porter's musical, book by Timothy Crouse and John Weidman; original book by Guy Bolton, P.G. Wodehouse, Howard Lindsay, Russel Crouse; directed by Jerry Zaks; choreographed by Michael Smuin. With Patti LuPone, Howard McGillin, Bill McCutcheon, Anthony Heald, Rex Everhart, Anne Francine, Linda Hart, Kathleen Mahony-Bennett. Tue.–Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $30 and $35; through 1/3. **Vivian Beaumont,** Lincoln Center, 65th St. & Broadway (239-6200). 2 hr. 10 min. Credit cards. **IRLS**

BROADWAY BOUND—Elizabeth Franz, Dick Latessa, Evan Handler, Alan Manson, Carol Locatell,and Mark Nelson appear in the final installment of Neil Simon's semi-autobiographical trilogy; directed by Gene Saks. Eugene has left the Army and, with his brother Stanley, is pursuing a radio-writing career. Opened 12/4/86. Mon.–Sat. at 8, $27.50 to $40; Sat. at 2, Sun. at 3, $25 to $35; Wed. at 2, $20 to $32.50. **Broadhurst Theater,** 235 West 44th Street (239-6200). 2 hr. 40 min. All major credit cards. **IRLS**

BURN THIS—John Malkovich and Joan Allen co-star in Lanford Wilson's play about the romance between a married man and a dancer whose career up to now has consumed her, and whose present plight brings about major changes in her life; directed by Marshall W. Mason. Featured in the cast are Jonathan Hogan and Lou Liberatore. Mon. through Sat. at 8, $27.50 to $37.50, Sat. at 2, $25 to $35, Wed. at 2, $22.50 to $32.50. **Plymouth Theater,** 236 West 45th Street (239-6200). 2 hr. 45 min. **IRLS**

CABARET—Joel Grey stars as the Master of Ceremonies in this renovated production of the musical with book by Joe Masteroff based on the play by John Van Druten, based on the stories by Christopher Isherwood; music by John Kander; lyrics by Fred Ebb. Alyson Reed plays Sally Bowles, and featured (nay, co-starred) in the cast are Regina Resnik, Werner Klemperer, Gregg Edelman, David Staller, and Nora Mae Lyng; directed by Harold Prince. Dances and cabaret numbers staged by Ron Field. Tue. through Thur. at 8, Sat. at 2, Sun. at 3, $30 to $45; Fri. and Sat. at 8, $40 to $47.50; Wed. at 2, $28.50 to $40. **Imperial Theater,** 249 West 45th Street (239-6200). 2 hr. 40 min. **IRLS**

LA CAGE AUX FOLLES—Keene Curtis and Peter Marshall are the latest co-stars of a musical comedy set in the south of France, based on the French stage comedy by Jean Poiret. The book is by Harvey Fierstein, music is by Jerry Herman, direction is by Arthur Laurents, and it opened 8/21/83. The show is a blend of drag-queen spectacle and domestic tenderness, and is altogether a quietly moving love story, with glorious sets and costumes. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $37.50 to $47.50; Wed. at 2, $32.50 to $42.50; some balcony seats are $10. Last show at Palace is 11/14; performances begin again 11/20 at the **Mark Hellinger**, 51st Street & Broadway, at which time Lee Roy Reams and Mace Barrett will take over the Curtis/Marshall roles. **Palace Theater,** Broadway and 47th Street (757-2626). 2 hr. 40 min. ● ● **IRLS**

CATS—Our version of the London musical, based on T. S. Eliot's brilliant *Old Possum's Book of Practical Cats,* is presented here with a cast of 23 talented American "cats." The music is by Andrew Lloyd Webber; the director is Trevor Nunn. There are splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction, and almost too much dazzlement. It opened 10/7/82 and may last forever. Mon. through Fri. at 8, Sat. at 2 and 8, $30 to $45; Wed. at 2, $25 to $40. **Winter Garden Theater,** Broadway and 50th Street (239-6200). 2 hr. 45 min. ● ● **IRLS**

A CHORUS LINE—Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned this shiny 1976 Pulitzer Prize-winning musical romance, conceived, directed, and choreographed by Michael Bennett, the lyrics are by Edward Kleban, and it bounces agreeably off Marvin Hamlisch's score. None of the original cast remains, but the replacements are entirely satisfactory. Mon. through Thur. at 8, Wed. and Sat. at 2; $30 to $45; Fri. and Sat. at 8, $30 to $47.50.. **Shubert Theatre,** 225 West 44th Street (239-6200). 2 hr. 10 min. All major credit cards. ● ●

COASTAL DISTURBANCES—Another worthy promotion from the Off Broadway stage is Tina (*Painting Churches*) Howe's play, a love story set on a lonely private beach; directed by Carole Rothman. Featured in the cast are Rosemary Murphy, Madeleine Potter, Tim Ryan, Heather Mac Rae, Addison Powell, Michael Maronna, Ron Guttman, Jean De Baer, and Jami Lynne Grenham; opened 3/4/87. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $30, except Sat. at 8, $33. **Circle in the Square,** 1633 Broadway (239-6200). 2 hr. 20 min. All major credit cards. **IRLS**

DREAMGIRLS—The musical has returned, directed and choreographed by Michael Bennett, with book and lyrics by Tom Eyen, and music by Henry Krieger. Featured in the cast are Susan Beaubian, Arnetia Walker, Alisa Gyse, Sharon Brown, Weyman Thompson, Roy L. Jones, Herbert L. Rawlings, Jr. (who sings, dances, and acts with heart and soul and body and humor, and pathos to spare), and Kevyn Morrow; 6/28/87. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $30 to $45. **Ambassador Theater,** 215 West 49th Street (239-6200). 2 hr. 35 min. All major credit cards.

FENCES—James Earl Jones stars in August Wilson's Pulitzer Prize–winning drama depicting the emotional upheavals experienced by a man whose life is dominated by the conviction that he could have played professional baseball in his youth, and the effect this has on his family relationships, especially with his son, a promising scholar and athlete, with seemingly a bright future; directed by Lloyd Richards. Featured in the cast are Mary Alice, Ray Aranha, Charles Brown, Frankie Faison, and Courtney Vance. A dignified, understatedly eloquent, elegant play, artfully controlled, and well-nigh flawless. Tue. through Thur. at 8, $10 to $35; Fri. and Sat. at 8, Sat. at 2, Sun. at 3, $15 to $37.50; Wed. at 2, $8 to $30. **46th Street Theater,** 226 W. 46th St. (246-0102). 2 hr. 35 min. **IRLS**

42ND STREET—Elizabeth Allen, Jamie Ross, Clare Leach, Jim Walton, and Bobo Lewis star in a musical based on Bradford Ropes's novel which was made into the 1933 film of the same name. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; book is by Michael Stewart and Mark Bramble; music and lyrics by Harry Warren and Al Dubin; opened 8/25/80. Tue. through Sat. at 8, Sat. and Wed. at 2, Sun. at 3, $27.50 to $45. **St. James Theatre,** 246 West 44th Street (239-6200). 2 hr. 15 min. ● ●

I'M NOT RAPPAPORT—Judd Hirsch and Cleavon Little, the original stars, have returned to the cast, and are now the latest attraction of Herb (*A Thousand Clowns*) Gardner's comedy, set in and around Central Park, focusing on the life-affirming relationship between two old-timers; directed by Dan Sullivan. Featured in the cast are Daniel Ziskie, Richard E. Council, Cheryl Giannini, Josh Pais, and Jane Fleiss; opened 11/19/85. Tue. through Thur. at 8, $32.50 to $37.50; Fri. and Sat. at 8, $35 to $40; Wed. and Sat. at 2, Sun. at 3, $30 to $35. **Booth Theater,** 222 West 45th Street (239-6200). 2 hr. 15 min. ● ● **IRLS**

JACKIE MASON'S THE WORLD ACCORDING TO ME—"One of the world's most famous stand-up comedians" in an uproariously funny show, focusing on a myriad of subjects; opened 12/22/86. Tue. through Sat. at 8, Sat. at 2, Sun. at 3; $15 to $30. **Brooks Atkinson Theater,** 256 West 47th Street (719-4098). 2 hr. All major credit cards. **IRLS**

ME AND MY GIRL—Jim Dale, Maryann Plunkett, and George S. Irving star in the revival of a 1937 musical ("which is often downright adorable—we might even call it lovable!": John Simon speaking) by L. Arthur Rose, Douglas Furber, and Noel Gay; directed by Mike Ockrent. An aristocratic family learns that a vulgar cockney has inherited the title and attempts to transform him into a nobleman. Featured in the very talented cast are Jane Summerhays, Jane Connell, Nick Ullett, Timothy Jerome, Thomas Toner, Leo

Leyden, Justine Johnston, Elizabeth Larner, Eric Huton; opened 8/10/86. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $35 to $47.50; Wed. at 2, $30 to $40. **Marquis Theatre,** 46th Street and Broadway (246-0102). 2 hr. 30 min. All major credit cards. ● **IRLS**

LES MISERABLES—A musical, based on the Victor Hugo novel; book by Alain Boublil and Claude-Michel Schonberg, and music by the latter, lyrics by Herbert Kretzmer, with additional material by James Fenton; and adapted and directed by Trevor Nunn and John Caird with their customary panache. Colm Wilkinson, an Irish tenor who acts as well as he sings, which he does ravishingly, is Jean Valjean; others in the cast are Terrence Mann, Kelli James, Randy Graff, Norman Large, and Jennifer Butt. Story is of a fugitive pitted against a cruel and self-righteous police inspector in a lifelong struggle to evade capture; opened 3/12/87. On 11/30, Gary Morris will take over the Colm Wilkinson role. Mon. through Sat. at 8, Sat. at 2; $25 to $50. 200 tickets at $16 are available Mon. through Thur. when valid student I.D.'s are shown at box office. **Broadway Theater,** Broadway at 53rd Street (239-6200). 3 hr. 15 min. All major credit cards. **IRLS**

MORT SAHL ON BROADWAY—A one-man humorfest by a sharp-tongued commentator of our times. Fri. and Sat. at 8, $27.50 to $27.50, Tue. through Thur. at 8, Wed. and Sat. at 2, Sun. at 3, $15 to $25. **Neil Simon Theater**, 250 West 52nd Street (757-8646). 2 hr. All major credit cards.

THE NERD—Gary Burghoff, Jim Borrelli, and Robert Joy are now the stars of the late Larry Shue's comedy about an architect and his difficulties contending with a man who once saved his life; directed by Charles Nelson Reilly. Featured in the cast are Debra Engle, Peggy Cosgrave, Wayne Tippit, and Timmy Geissler; opened 3/22/87. Tue. through Thur. at 8, Sat. at 2, Sun. at 3, $10 to $32.50, Fri. and Sat. at 8, $29.50 to $37.50, Wed. at 2, $10 to $30. **Helen Hayes Theater,** 240 West 44th Street (944-9450). 2 hr. 15 min. All major credit cards.

OH! CALCUTTA!—Now in its nineteenth year, an erotic revue (it seemed *extremely* erotic nineteen years ago), devised by Kenneth Tynan. Material contributors were Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenberg, Leonore Kandel, Sam Shepard, Sherman Yellen; choreography by Margo Sappington; directed by Jacques Levy. Mon. through Fri. at 8, Wed. at 2, Sat. at 2, 7, and 9:30, Sun. at 3 and 7; $35 to $45. **Edison Theater,** 240 West 47th Street (302-2302). 2 hr. All major credit cards. ● ● **IRLS**

SHERLOCK'S LAST CASE—Frank Langella, who is delectably hateful, and likeable, as required, plays Sherlock, and Donal Donnelly (whose performance is an inexhaustible fount of comic energy) is Dr. Watson in this latest case of the great sleuth, written by Charles Marowitz, and directed by A. J. Antoon with *brio* and panache to spare. The production is inventive throughout, and Holmes gets to meet the sexy Liza Moriarty, the professor's daughter (Melinda Mullins). Featured in the cast are Jennie Ventriss (as Mrs. Hudson), Pat McNamara (as Lestrade), and Daniel M. Sillmun. Tue. through Sat. at 8, Sun. at 3, $27.50 to $37.50; Wed. and Sat. at 2, $22 to $32.50. **Nederlander Theater,** 208 West 41st Street (246-0102). 2 hr. 20 min. All major credit cards. **IRLS**

STARLIGHT EXPRESS—Andrea McArdle, Michael Scott Gregory, Robert Torti, Greg Mowry, and Ken Ard are the stars of the American version of the British musical, by Andrew Lloyd Webber and Richard Stilgoe. The plot centers on a great train race around the United States to determine the fastest and greatest locomotive of them all. Cast members on skates play the locomotives and railroad cars. The director is Trevor Nunn. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $32.50 to $47.50; Wed. at 2, $25 to $40. **Gershwin Theater,** 51st Street west of Broadway (586-6510). 2 hr. 20 min. All major credit cards. **IRLS**

OFF BROADWAY

APHRODITE—A tragedy of unrequited love, jealousy, and murder, adapted from the poems of Oscar Wilde and the Greek legend of Hippolytus; directed by Steven Baker. Thur. thru Sun. at 8; $5; through 11/29. **Dramatic Personae,** 25 E. 4th St. (673-4382).

BIRDS OF PARADISE—A musical comedy involving members of an amateur theater group whose lives are dramatically changed by a professional actor's visit; book and lyrics by Winnie Holzman, music by David Evans; directed by Arthur Laurents. Featured in the cast are Barbara Walsh, John Cunningham, Jonathan Simmons, Todd Graff, Mary Beth Peil, Crista Moore, Donny Murphy, and Andrew Hill Newman. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7:30; $30 to $35. **Promenade Theater,** Broadway at 76th Street (580-1313).

BOUNCERS—John Godberg's play is about working-class Britons at play; directed by Ron Link. Featured in the cast are Adrian Paul, Anthony LaPaglia, Gerrit Graham, Dan Gerrity. Mon. through Thur. at 8; Fri. at 8 and 11; Sat. at 7 and 10; $20 to $26. **Minetta Lane Theater,** 18 Minetta Lane (420-8000).

THE CHOSEN—George Hearn stars in a musical comedy with book by Chaim Potok, based on his novel, with music by Philip Springer and lyrics by Mitchell Bernard; directed by Carmen Capalbo. Tuesday through Saturday at 8, Wednesday at 3, Sunday at 1 and 5:30; $27.50 to $35; from 12/17. **Second Avenue Theater,** 189 2nd Avenue (674-1460).

CIRCUMSTANCES—Louis Mustillo's one-man show has the author playing each of eight disparate characters, from a Vietnam veteran to a nervous teenager; directed by Janis Powell. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $14 and $16. **Susan Bloch Theater,** 307 West 26th Street (567-4498).

COMPANY—A revival of the Stephen Sondheim and George Furth 1970 musical comedy about marriage and other relationships; directed by Susan H. Schulman. Featured in the cast are Lenny Wolpe, Barbara Andres, Susan Elizabeth Scott, Robert Michael Baker, Kip Niven, Judith Blazer, Jeanne Lehman, David Carroll, Michael Elich, and Louise Hickey. Through 11/14; $10; call theater for specifics. **Theater,** 2 East 90th Street (534-5366).

DRIVING MISS DAISY—The return of Alfred Uhry's interesting and amusing play about a crusty old Jewish widow and her black chauffeur; directed by Ron Lagomarsino. Featured in the excellent (and original) cast are Dana Ivey, Morgan Freeman, and Ray Gill. Tue. through Sat, at 8, Wed. and Sat. at 2, Sun. at 3; $24.50 to $28.50. **John Houseman Theater,** 450 West 42nd Street (564-8038).

FANTASTICKS—A musical fable in its 27th year that has spawned plenty of talent in its time. An announcement of "last weeks" led to so much protest that the closing notice was withdrawn and it was rescheduled to last for another decade (or two). Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7:30; $22 to $26. **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ● ●

FLOORSHOW: DONA SOL AND HER TRAINED DOG—Edwin Sanchez's play about a former prostitute who has become a mystic able to see and control the future; directed by Phylis Ward Fox. Thur. through Sat. at 8, Sun. at 3; $7 and $8; through 11/8. **Brooklyn Playworks Theater,** 674 Fourth Avenue, Brooklyn (1-718-499-2293).

FORTUNE AND MEN'S EYES—A revival of John Herbert's acclaimed prison drama receives its 20th anniversary production. It deals with sexual manipulation and institutional brutality in the nation's prisons. Featured in the cast are Thom Politico, Darren Ashley Home, Will Scheffer, Drew Murphy, and Edward Ormond. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $12.50. **Actor's Playhouse,** 100 Seventh Avenue South (691-6226).

GIVE MY REGARDS TO BROADWAY—An adaptation of George M. Cohan's 1904 *Little Johnny Jones,* about a famous jockey and his fight to restore his good name and win the girl he loves. Featured in the cast are Brian Quinn, Bruce McKillip, Raymond Allen, Susan Holmes, Peder Hansom, and Millie Petroski. Wed. through Sat. at 8, Wed. at 2, Sat. and Sun. at 3:30; $17.50 and $20. Performed by the Light Opera of Manhattan Company at **Playhouse 91,** 316 East 91st Street (831-2000).

JULIE WILSON: FROM WEILL TO SONDHEIM—Julie is accompanied by pianist William Roy, and her concert features the music of our greatest composers. Mon. and Wed. through Sat. at 8, Wed. at 2, Sun. at 3 and 7; $20; through 11/29. **Kaufman Theater,** 534 West 42nd Street (279-4200).

LAST TANGO IN POMPEII—Craig Carlisle's comedy about a crumbling American family; directed by Traci Carlisle. Wed. through Sat. at 8, Sun. at 2 and 7; $12; through 11/8. **TOMI Terrace,** 23 West 73rd Street (677-6109).

LAUGHING WILD—Christopher Durang's play in three related parts ranging over a multitude of subjects, starring the author and E. Katherine Kerr. Tue. through Sat. at 8, Sat. and Sun. at 3, Sun. at 7; $22 and $24. **Playwrights Horizons Theater,** 416 West 42nd Street (564-1235).

THE LEGACY—Gordon Nelson's account of the history of gospel music; directed by Elmo Terry Morgan. You'll clap your hands and stomp your feet! Fri. and Sat. at 8, Sun. at 3; $12. **National Black Theater,** 2033 Fifth Avenue (427-5615).

THE LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, this weird and funny musical, now in its sixth year, starring Katherine Meloche and Stuart Zagnit, is set in a flower shop run by a botanical genius with a flair for experimentation. The music is by Alan Menken; the book and lyrics by Howard Ashman. A man-eating plant stars, enacted kinetically by Lynn Hippen, and vocally by Ron Taylor. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 2 and 5; $27.50 to $35. **Orpheum Theater,** 126 Second Avenue (477-2477). ● ●

THE MAHABHARATA—A nine-hour presentation of the epic entertainment by Jean-Claude Carriere, adapted into English and directed by Peter Brook, based on an ancient Sanskrit poem, tracing the dramatic struggles of a family dynasty spanning many generations, culminating in a great civil war. The work can be seen in three ways–on three consecutive evenings, once a week for three weeks, or as a full-length marathon performance. Call theater to make known your wishes. Through 1/3 (part of NEXT WAVE Festival). A BAM production performed at the **Majestic Theater,** 651 Fulton Street, two short blocks from the Brooklyn Academy of Music (1-718-636-4100).

THE MAHABHARATA—India's ancient classic, seven times longer than the Iliad and Odyssey combined, presented with a blend of drama, dance, and music, by a group of four and running an hour and a half. It's the story of a dynasty torn apart by the desire for world power. Thur. and Fri. at 8, Sat. at 3 and 8, Sun. at 3 and 7; $10; through 11/1. Presented by the Theater of Understanding at the **American Theater of Actors,** 314 West 54th Street (829-7822).

MAMA, I WANT TO SING—Deitra Hicks stars in this fine gospel musical by Vy Higginsen (who is also the narrator) and Kenneth Wydro, about a young girl in the church choir who dreams of becoming a pop singer. Thur. and Fri. at 8, Sat. at 2, 5, and 8, Sun. at 3; $10 to $19.95. **Heckscher Theater,** Fifth Avenue at 104th Street (534-2804). ● ●

MOMS—Clarice Taylor stars in the title role of the critically acclaimed musical play by Ben Caldwell about famed comedienne Jackie "Moms" Mabley. Carol Dennis plays Moms's dresser and confidante, and Grenoldo Frazier (who wrote the music) is seen as her pianist, chauffeur, and general factotum; directed by Walter Dallas. Tue. through Sat. at 8, Sat. at 2, Sun. at 3 and 7:30; $20 to $27.50. **Astor Place Theater,** 434 Lafayette Street (254-4370).

OLD BUSINESS—Joe Cacaci wrote and directed a comedy about a real estate magnate resisting early retirement and the son who is eventually to inherit his business. Featured in the cast are Joe Silver and Michael Wikes. Tues. through Sun. at 8, Sat. and Sun. at 3; $25 and $20; from 10/27. **Public/Shiva Theater,** 425 Lafayette Street (598-7150).

ONE WAY TO ULAN BATOR—Elliott Caplin's comedy view of a mid-life crisis; directed by Jerry Heymann. Thur. and Fri. at 8, Sat. at 7 and 10, Sun. at 3; $10; through 11/11. **Riverwest Theater,** 155 Bank Street (243-0259).

NUNSENSE—Dan Goggin's musical (and comical) adventures of five philanthropically motivated nuns who try to mount a talent show to raise money for a good cause. With Travis Hudson, Edwina Lewis, Christine Anderson, Susan Gordon-Clark, Suzi Winson. Tue. through Sat. at 8, Sat. at 2, Sun. at 3; $25 to $32.50. **Douglas Fairbanks,** 432 W. 42nd St. (239-4321). ●

OF MICE AND MEN—John Savage stars in the 50th anniversary of John Steinbeck's play about a migrant worker who befriends a kindly but childlike giant named Lennie (Jay Patterson); directed by Arthur Storch. Featured in the production are Mark Metcalf, Edward Seamon, Clifford Fetters, Jane Fleiss, Joe Warren, Mathew Locricchio, Ron Perkins, and Roger Robinson. Tue. through Sat. at 8, Wed., Sat., and Sun. at 2; $20 to $28; through 11/29. **Roundabout Theater,** 100 East 17th Street (420-1883).

N SECOND AVENUE—Mary Soreanu, Reizl Bozyk, and Bruce Adler are co-stars in this Yiddish-English musical, created by Zalmen Mlotek and Moishe Rosenfeld; directed by Isaiah Sheffer. Featured in the production are Joanna Borst, Seymour Rexite, Robert Abelson, plus a group of klezmer musicians. Sat. at 3 and 8, Sun. at 2 and 5:30; $16.50 to $23.50. **Norman Thomas Theater**, 111 East 33rd Street (532-4485).

APERWORK—The magician Peter Samelson appears in a one-man show written by him and Ted Kilmer, with music by Michael Canick, which promises to be a "masterpiece of illusion." Tue. through Fri. at 8, Sat. at 2, 7, and 10; from 10/27. $10 to $13.50. Nat Horne Musical Theater, 440 West 42nd Street (279-4200).

ERFECT CRIME—Warren Manzi's thriller, directed by Jeffrey Hyatt. Featured in the cast are Cathy Russell, Perry Pirkkanen, John Sellars, G. Gordon Cronce, Warren Manzi, and W. MacGregor King. Wed. through Sat. at 8, Sun. at 3 and 7, Sat. at 2; $20 to $22. **McGinn/Cazale Theater** (over the Promenade Theater), 2162 Broadway (307-7171).

SYCHO BEACH PARTY—Charles Busch's new comedy *(in which he stars) is the rib-tickling story of a perky,* teenage girl with a problem which leads to havoc with her social life and turns beach parties into nightmares; directed by Kenneth Elliot. Featured in the cast are *Michael Leitheed,* Becky London, Ralph Buckley, Arnie Kolodner, Robert Carey, Michael Belanger, Judith Hansen, Theresa Marlowe, Meghan Robinson, and Andy Halliday. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $24 to $26. **Players Theater,** 115 Macdougal Street (254-5076).

RIVERSIDE DRIVE—Miriam Kressyn has adapted this revival of a 1927 Yiddish play with music by Leon Kobrin about Jewish life in New York in the 1920s; directed by Roger Sullivan. Featured in the cast are Zipora Spaisman, Norman Kruger, Leon Liebgold, and Raquel Yossifon. Sat. at 8, Sun. at 2 and 5:30; $14 and $16; through 1/17/88. **Folksbiene Theater,** 123 East 55th Street (755-2231). Simultaneous English translation via **IRLS**

ROMANCE! ROMANCE!—Musical with book and lyrics by Barry Harman and music by Keith Herrmann. First act is based on the writings of Arnold Schnitzler, and is set in turn-of-the-century Vienna. Second act, based on writings of Jules Renard, takes place in the Hamptons at the height of the current season. Wed. through Sat. at 8, Sat. at 2, Sun. at 3 and 7; $15; 10/30 through 11/9. **Actor's Outlet Theater,** 120 West 28th Street (645-0783).

SARAFINA!—Mbongeni Ngema's musical, with music by Hugh Masekela and Ngema, tells of a class of highschool children who are inspired to create their own play about Nelson Mandela. A cast of seven plus ten musicians has traveled from South Africa for this engagement. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun.at 3; $30; through 11/29. **Mitzi E. Newhouse Theater** at Lincoln Center, 150 West 65th Street (239-6200). **IRLS**

SCOONCAT—Eve Ensler's play stars Dylan McDermott in the title role; directed by Toni Kontite. Story is described as "a wild reflection of American mores and values." With Stivi Paskowski, Paul Bates, Jill Larson, Judson Camp, Geneste, and Alexandra Gersten. Wed., through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; from 11/5, $12.50; from 11/12, $20. **Samuel Beckett Theater**, 412 West 42nd Street (594-2826).

A SHAYNA MAIDEL—(Yiddish for *A Pretty Girl)*. Melissa Gilbert stars in the story of two sisters and their father, and the experiences which have torn the family apart and brought them back together again; directed by Mary B. Robinson. Featured in the cast are Paul Sparer, Gordana Rashovich, Cordelia Richards, Joan MacIntosh, and Jon Tenney. Tue. through Thur. at 8, Wed. and Sat. at 2, $22; Fri. and Sat. at 8, Sun. at 3, $25. **Westside Arts Theater,** 407 West 43rd Street (541-8394).

SHERLOCK HOLMES AND THE HANDS OF OTHELLO—A murder mystery by Alex Simmons depicts the detective encountering a ruthless power lord, a deadly assassin, and the ghost of the legendary black thespian. Wed. through Sun. at 8, Sat. and Sun. at 3; $17.50. **Westbeth Theater,** 151 Bank Street (924-7185).

STEEL MAGNOLIAS—Robert Harling's play returns (and looks and plays better yet in its larger venue), about society matrons who live, discuss, and enjoy life as they are beautified at a beauty parlor regularly; directed by Pamela Berlin. Featured in the cast are Betsy Aidem, Kate Wilkinson, Margo Martindale, Mary Fogarty, Constance Shulman, and Rosemary Prinz. This sweet, small play is entertaining and moving. Tue. through Fri. at 8, Sat. at 6 and 10, Sun. at 3 and 7:30; $20 *to* $27. **Lucille Lortel Theater**, 121 Christopher Street (924-8782).

TALK RADIO—Eric Bogosian's play (written with Tad Savinar) centers on an evening in the life of an acerbic and combative talk radio show host; directed by Fred Zollo. Larry Pine stars, and in the cast are Michael Wincott, Robyn Peterson, Linda Atkinson, Peter Onorati, William DeAcutis, Mark Metcalf, Susan Gabriel, John C. McGinley, Zack Grenier, and Michele Mariana. Tue. through Sun. at 8, Sat. and Sun. at 3; $20 and $25; through 11/1. **Public/Martinson Hall,** 425 Lafayette Street (598-7150).

VAMPIRE LESBIANS OF SODOM—Charles Busch's funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma,* both directed by Kenneth Elliott. Featured in the cast are David Drake and Carole Monferdini. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $22 to $25. **Provincetown Theater,** 133 Macdougal Street (477-5048). ● ●

WILD BLUE—Joseph Pintauro's collection of short gay plays, directed by Robert Fuhrmann. Featured in the casts are Park Overall, Dana Bate, Richard Hughes, Thomas Calabro. Thur. through Fri. and Sun. at 8, Sat. at 7 and 10; $10 to $20. The Glines at **47th Street Playhouse**, 304 West 47th Street (869-3981).

THE WILDMAN—Ralph Lee's theatrical-musical collaboration, with music by Paul Halley, is based on the legendary 'wildman' of medieval times, and is depicted with masks, puppets, and other devices. Wed. through Sat. at 7:30, Sat. at 9:30; $8 and $12; through 10/31. A Mettawee River Company presentation at the **Cathedral of St. John the Divine**, 1047 Amsterdam Avenue (307-7171).

YEAR OF THE DUCK—Israel Horovitz's comedy concerns a small-town community theater rehearsing a production of Ibsen's *The Wild Duck.* Featured in the cast are Kathryn Rosseter, Katherine Hiler, Bernie Passeltiner, James Houston, Paul O'Brien, and Ann-Sarah Matthews. Wed. through Sat. at 8, Sat. and Sun. at 3, Sun. at 7; $15 to $18. **Hudson Guild Theater,** 41 West 26th Street (760-9810).

THEATER COMPANIES

AMAS REPERTORY THEATRE—*Conrack,* a new musical based on Pat Conroy's novel *The River Is Wide*; score by Anne Crosswell and Lee Pockriss, and a book by Granville Burgess; directed by Stuart Ross. Play tells of an idealistic white man assigned to teach black children in a rural setting in the 1960s. Thur. through Sat. at 730, Sun. at 3; $10; through 11/8. **AMAS Theater,** 1 East 104th Street, third floor (369-8000).

AMERICAN ENSEMBLE COMPANY—Kelly Masterson's *Touch,* directed by John Genke, explore relationships, philosophies, and the needs of those afflicted with AIDS, alone, who have only each other for support. It is set in a former hotel on Laguna Beach. Featured in the bill are Robert Peito, Gary Steef, Les Daniels, William White, and Matthew Cloran. A percentage of profits is being donated to AIDS research. Thur. through Sun. at 8, Sun. at 3 and 7; $10; through 11/22. **American Ensemble Comany Theater,** 339 East 28th Street (571-7594).

AMERICAN JEWISH THEATRE—A double feature: Wolf Mankowitz's *The Irish Hebrew Lesson*, featuring Nicholas Kepros, and Michael Kassin's *Today A Little Extra.* Both are directed by Gene Lasko, and Norman Golden and Michael Ornstein appear in both. Tue., Wed., Thur., & Sat. at 8, Sun. at 2 & 7; $20; 10/29–11/15. **Theater,** 15 West 28th Street (683-7707).

THE AMERICAN LINE—Double bill: Clarice Fisher's *Angel*, about a youth's search for a shortcut to manhood, and Bill Bozzone's *Saxophone Music*, about the relationship between two men recently released from a mental hospital. Fri. and Sat. at 8, Sun. at 7; 10/30 through 11/15. **West End Theater**, 302 West 91st Street (740-9277).

CIRCLE REPERTORY COMPANY—The season's opener is Rafael Lima's *El Salvador,* an examination of six expatriate American journalists fighting their own battles of cynicism and ethics in the heat and horror of the capital city. With Zane Lasky, Cotter Smith, Bruce McCarty, John Spencer, and Lorraine Morin-Torre; directed by John Bishop. Tue. through Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7:30; $22.50 to $26. **Theater,** 99 Seventh Avenue South (924-7100).

CLASSIC STAGE COMPANY—Ezra Pound's *Elektra,* based on the Sophocles' legend, stars Pamela Reed and Nancy Marchand; directed by Carey Perloff. Featured in the cast are Lola Pashalinski, William Duff-Griffin, Isabel Monk, and Veronica Cartwright. Tue. through Fri. at 8, Sat. at 2 and 8, Sun. at 2; $18 and $20. **CSC Repertory,** 136 East 13th Street (677-4210).

EQUITY LIBRARY THEATER—A revival of *Kismet*, with music and lyrics by Robert Wright and George Forrest (based on the themes of Borodin). Book by Charles Lederer and Luther Davis (based on the play by Edward Knoblock), all put together in a newly revised version. Tue. through Sun. at 8, Sat. and Sun. at 2:30; 10/29 through 11/22. **Equity Library Theater,** 310 Riverside Dr. (enter on 103rd St.) (663-2028).

JEAN COCTEAU REPERTORY—Jean-Paul Sartre's *No Exit,* in which three strangers are locked together in a hell of their own making; in repertory with Franz Kafka's *The Trial,* adapted by André Gide and Jean-Louis Barrault, which tells of a modern man's journey through a maze of politics and paranoia. Thur. through Sat. at 8, Sun. at 3; $15; through 11/12. **Bouwerie Lane Theater,** 330 Bowery (677-0060).

JEWISH REPERTORY THEATER—Judith Cohen and Ernestine Jackson are the stars of *Sophie,* a musical set to a ragtime beat about the life of famed entertainer Sophie Tucker; book and lyrics by Rose Leiman Goldenberg; music by Debra Barsha; directed and choreographed by Louis and Eugenia Erdman. Featured in the cast are John Barilla, Adam Heller, Deborah Filler, Tray Katz, Daniel Neiden, Shelley Wald, and Rick Zieff. Tues., Wed., Thur., and Sat. at 8, Sun. at 2 and 7; $15 and $18. **Jewish Repertory Theater,** 344 East 14th Street (505-2667).

MANHATTAN THEATER CLUB—Terrence McNally's *Frankie and Johnny in the Clair De Lune;* directed by Paul Benedict. Johnny wants to marry and have a family and Frankie wants no commitments, in this story of two over-forty singles searching for fulfillment. Featured in the cast are Kathy Bates and Kenneth Welsh. Through 11/22 (phone theater for specifics). **Manhattan Theater Club at City Center,** 55th Street between 6th and 7th Avenues (645-5848).

MOSAIC THEATER—A Traveling Jewish Theater's production of *Berlin, Jerusalem, and the Moon,* directed by Michael Posnick, explores the issues of contemporary Jewish identity with music, humor, puppetry, and dramatic images. Tue. through Thur. and Sat. at 8, Sun. at 2 and 7; $21.50. **92nd Street Y Theater,** 1395 Lexington Avenue (996-1100).

NEW DIRECTORS' FESTIVAL—Goethe's *Stella,* a drama of severed loved and passionate beginnings, written in 1787 and condemned in Goethe's lifetime. 10/29 through 11/7. (Call theater for specifics.) $12. New York Theater Workshop production at the **Perry Street Theater,** 31 Perry Street (279-4200).

PAN ASIAN REPERTORY THEATER—R. A. Shiomi's *Rosie's Cafe,* a mystery-comedy set in Vancouver about a private eye (played by Donald Li); Carol A. Honda appears as Rosie; directed by Raul Aranas. Featured in the cast are Ann Tsjui, Michael Arkin, Keenan Shimizu, John Quincy Lee, Steve Park, Mary Lee-Aranas, and Dalton Leong. Tues. through Sat. at 8, Sat. at 2; $18 and $14; through 11/7. **Playhouse 46,** 423 West 46th Street (245-2660).

PEARL THEATER COMPANY—Shakespeare's *Macbeth*, directed by Shepard Sobel. With company members Donnah Welby, Stuart Lerch, Bruce Harpster, Joel Swetow, Adrien Peyroux, Kenton Benedict, Tim O'Hare, Robin Westphal, David Brazda, Robin Leslie Brown, Jim Nugent, Frank Geraci, Pinkney Mikell, and Michael John McGuinness. Wed. through Sat. at 8, Sun. at 3; through 11/7; $10. **Pearl Theater,** 125 West 22nd Street (645-7708).

PHILIPPINE PERFORMING COMPANY—Double Bill: Linda FaigaoHall's *Men Come and Go*, and August Strindberg's *The Sronger,* both directed by Mia Katigbak. Featured in the casts are George Thurman, Al Roffe, Jeffrey Corbett, Karen Amand, and Mirla Cristie Agnir. Through 11/7 (call theater for particulars). **The Actor's Institute,** 48 West 21st Street, fourth floor (431-8916).

PRIMARY STAGES COMPANY—Glen Merzer's *Stopping the Desert* is about an American entrepreneur of the '60s as he seeks to live in accordance with his ideals in the '70s and '80s; directed by Casey Child. Featured in the cast are John Wesley Shipp, Robert Michael Tomlinson, Sally Dunn, Marilyn McIntyre, Jason Fitzgerald, Victoria Boothby, and Wyman Pendleton. Wed.

through Sat. at 8, Sun. at 3; $10; from 10/28. **45th Street Theater,** 354 West 45th Street (333-7471).

PROJECT III—August Strindberg's "passion play," *Easter,* takes place between Maundy Thursday and Easter Saturday in a small provincial town and deals with sundry problems of the inhabitants; directed by John Siemens; with a cast of 20. Mon. through Sat. at 8, Sat. at 3; 10/18 through 11/7; $8. **Ohio Theater,** 66 Wooster Street (678-7526).

REPERTORIO ESPANOL—*La Zarzuela*, anthology of songs from Spanish operettas; *La Corte de Faraon*; Gloria Gonzalez's *Cafe con Leche;* Richard Talesnik's *La Fiaca;* Jose Zorillla's *Don Juan Tenorio*; Alejandro Casona's *Prohibido Suiidarse en Primavera*; Ana Diosdado's *Usted Tambien Puede Disfrutar de Ella*; Federico Garcia Lorca's *Yerma.* Thur. through Sat. at 8, Sun. at 3 and 7; call theater for specifics (some of the events are at the Equitable Tower, 787 Seventh Ave.) **Gramercy Arts,** 138 E. 27th St. (889-2850).

RIDICULOUS THEATRICAL COMPANY—Charles Ludlam's *Medea, a Tragedy*, freely adapted from the Euripides play. It stars Black-Eyed Susan and Everett Quinton alternating in the roles of Medea and the Nurse; directed by Lawrence Kornfeld. Featured in the cast are Eureka, Jud Lawrence, John D. Brockmeyer, Bill Vehr, Katy Dierlam, Vicki Raab, and Jud Lawrence. $15 to $22 (call theater for specifics). **Charles Ludlam Theater,** One Sheridan Square (691-2271).

SEVENTH SIGN THEATER COMPANY—George Bernard Shaw's fantasy-comedy, *The Simpleton of the Unexpected Isles*; directed by Anthony Osnato. Featured in the cast are Richard Russo, Margaret Massman, Jeffrey Oppenheim, Kevin Mahon, Jonathan Miller, Fred Kendall, and Meher Tatna. Thur. through Sat. at 8; $8; through 10/31. **Good Shepherd-Faith Presbyterian Church,** 152 West 66th Street (718-706-6554).

THEATER-STUDIO—Frank Uzzolino has the title role in Shakespeare's *Macbeth,* this version framed in a 1920's roadhouse outside prohibition-era Chicago. The roadhouse is Dunsinane and Macbeth is the proprietor; directed by A. H. Raychel. Sat. through Mon. at 8, ;$10; through 11/2. **Theater-Studio,** 750 Eighth Avenue, Suite 200 (369-1118).

THIRD STEP COMPANY—Rick Balian's *In Available Light* looks at the human condition through the eyes of an unusual group of friends and family; directed by Al D'Andrea. Featured in the cast are Roger Rignack, Margit Ahlin, Cindy Keiter, Karen Winschenker-Barcus, Tom Crouch, Kirk Duncan, and Melody Brooks. Through 10/31; $10. **The Cubiculo Theater,** 414 West 51st Street (265-2138).

THIRTEENTH STREET REPERTORY—Robert Flicker's *Absurdly Yours,* and Israel Horovitz's *Line.* Tue. through Sun. at 7; $8. Jerry Strickler performs his one-man documentary, *My Alamo Family*, every Tuesday at 9; $14. Through 11/15, Douglas Post's *Belongings and Longings*, directed by Terry Brogan, plays Tue. through Sun. at 7; $8.**Thirteenth Street Theater,** 50 West 13th Street (675-6677).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ANGEL STREET—A revival of Patrick Hamilton's play, a stage version of the film classic *Gaslight,* about a suave husband, and a wife who is being slowly driven mad; directed by Lucy Keyes. Fri. and Sat. at 8, Sun. at 3; $10; 10/30 through 2/14/88. **Westside Repertory Theater,** 252 West 81st Street (874-7290).

ATROCITIES OF THE MUMMY—A tasteful (sic) horror tale about an artist accidentally bringing a mummy back to life; written and directed by Peter Boruchowitz; gore galore by Nicholas Santeramo. Fri. and Sun. at 8, Sat. at 9 and midnight; $8; 10/30 through 11/15. **Theater 22,** 54 West 22nd Street, 2nd floor (279-4200).

BAREFOOT IN THE PARK—Neil Simon's comedy about newlywed bliss in a 5-story walkup; directed by David McNitt. Thur. through Sat. at 8, Sat. and Sun. at 3; $10; through 11/1. **All Souls Players,** Lexington Avenue at 80th Street (233-8075).

THE BOYS IN CELLBLOCK Q—John C. Wall's reformatory farce. Thur. and Fri. at 8, Sat. at 7 and 10, Sun. at 7. Presented by the Manstage Project at **Shandol Theater,** 137 West 22nd Street (243-9504).

CONVERSATIONS IN EXILE—Bertolt Brecht's play about two men without a country who meet by chance over a game of pool, adapted by Howard Brenton; directed by Clinton Turner Davis. Thur. through Sat. at 8, Sun. at 3, (Thur. matinees at 11 a.m. beginning 10/29); through 11/15; $10. **New Theater of Brooklyn,** 465 Dean Street (near the Brooklyn Academy of Music) (1/718-230-3366).

THE CHERRY ORCHARD—Anton Chekhov's play, translated by Susan Carnicke, and directed by Lev Shekhtman (U.S.S.R.), asks: In the clash between the past and the present, what will the future bring? Drew Dix stars as Gayev and Josefa Mulaire as Ranyevsky. Thur., Fri. and Sat. at 8; through 11/28. **Theater in Action,** 46 Walker Street (431-1317).

THE COLLECTED EMOTIONS OF V. I. LENIN—A play by Daniel Friedman and Fred Newman. 10/30, and 31 at 8; $10. **Castillo Theater,** 7 East 20th Street, 10th floor (505-0170).

CRITIC—Written and directed by Jay Michaels, with music and lyrics by Steven L. Rosenhaus, musical centers on the relations between a theater critic and a non-equity actor. Mon. through Fri. at 8, Sat. at 3 and 8, Sun. at 2 and 7; $10; 11/6 through 14. **The Cubiculo,** 414 West 51st Street (265-2138).

DA—A revival of Hugh Leonard's Tony Award-winning play dealing with the difficult subjects of growing up in Ireland, family relationships, and returning home after emigrating; directed by Julian Plunkett-Dillon. Malachi McCourt is the da, Jo McNamara is the ma; Frank McCourt, Noel Comac, D. J. O'Neill, Michael Edward, and Pom Boyd are also featured. Thur. through Sat. at 8, Sun. at 3; $10 to $15. **Irish Arts Center Theater,** 553 West 51st Street (757-3318).

DANNY AND THE DEEP BLUE SEA—John Patrick Shanley's drama about two strangers who meet in a bar and their impact on unleashing each other's secrets and fears; directed by Shelley Raffle; with Michael Lettieri and Peg O'Hare. Through 10/30; $5. Phone theater for specifics. **EMP Performing Space**, 320 East 25th Street (718-596-1106).

DARK HALO—Sylvia Leigh's story of a spiritual teacher who seeks to dominate and control the lives of the people who surround her. Wed. through Sat. at 8, through 10/31; $8; **Sargent Theatre,** 314 West 54th Street (439-6063).

FARM BOYS—Three comedy dramas dealing with homosexuality and the sexual repression of women in rural America, written and directed by Robert Perring. Featured in the cast are John Michael Bennett, Frank Pisano, Steve Burton, Damien Chapa, Jewels Crowe, Ed Snyder, Cheryl Egan, Doug Ruest, Gary Paul Wright, and Megan Morgan. Thur. through Sat. at 7:30, Sun. at 4; through 11/8; $10. **18th Street Playhouse,** 145 West 18th Street (695-2484).

THE FATHER—A revival of the August Strindberg play about a couple's domestic battles over the custody of their daughter, starring Irma Sandrey and Brian Mallon, together with a cast of Hunter College theater students, directed by Mike Rutenberg. Thur. through Sat.; 10/29 through 11/1 and 11/4 through 7, at 8 p.m. **Little Theater,** first floor of Thomas Hunter Hall on Lexington Avenue between 68th and 69th Street (772-4448).

FORCE FED—Donald Gregory Ross's comedy which takes place in a typical restaurant where the frustrations of both waiter and customer collide; directed by Ross Harmon. Featured in the cast are Don Carroll, Sue Keller, Greg Orosz, and Celeste. Wed. through Sat. at 7:30; $8; through 10/31. **Beckman Theatre,** 314 West 54th Street (971-5630).

IN THE BOOM BOOM ROOM—David Rabe's comedy, directed by L. R. Hults. Featured in the cast are Charles Anderson, Bill Corsair, Frank J. Simpson, Jill Mackavey, and Janis Corsair. Thur. through Sat. at 8, Sat. nd Sun. at 2; $8; 10/29 through 11/1. **Raft Theater,** 432 West 42nd Street (279-4200).

INSPECTOR—Steve Hofvendahl stars in Eric Bentley's English-language version of Nikolai Gogol's play about a man thought to be a government inspector in disguise; directed by Kevin O'Connor. Thur. through Sat. at 8; $6; 10/29 through 11/21. **Grace Repertory Theater** at Grace and St. Paul's Church, 123 West 71st Street (245-0533).

THE LAST PARTY (AND OTHER PLAYS)—Michael Aschner's four one-act tales from the lost generation exploring love and friendship; directed by Bart Teush. Featured in the casts are David Farber, Rebecca Kelly, John Younger, Mark Zeisler, and Wendy Way. Tues. through Sat. at 8, Sun. at 3; $8; through 11/1. **Stage Arts Theater,** 120 West 28th Street (581-7874).

THE LENNY BRUCE REVUE—A burlesque of comedy and dance, written and directed by Fred Baker, based on the routines of the late Lenny Bruce. Featured in the cast are Amelia Prentice, Michael E. Cooke, Veanne Cox, Michael Grieco, Lori Creevay, Miguel Sierra, Joanna Telford, Lisa Gersch, Cyndy McCrossen, and Stan Taffel. Fri. and Sat. at 11:30 p.m.; $8. **Harold Clurman,** 412 West 42nd Street (279-4200).

THE LONESOME DEATH OF THE SINGING NUN—James Larson's play, directed by Venetia Reece. 10/29, 30, and 31 at 8; $7. **R.A.P.P. Arts Center,** 220 East Fourth Street (982-7946).

MACKEREL—Israel Horovitz's comedy about the Lemon family, its cat, 20,000 houseflies, and the 250,000-lb. answer to their prayers; directed by Steven Keim. Featured in the cast are Allyson Surprenant, Mary Aufman, Michael Keresey, and Nancy Eubanks. Thur. through Sat. at 8, Sun. at 3; 11/5 through 22; $8. **Art and Work Ensemble,** 870 Sixth Avenue (924-8699).

MY FOUR MOTHERS—Ward Morehouse III's comedy depicting a young man's sometimes difficult relationships with his late producer father, his mother, and three stepmothers; directed by Nancy Panzarella. Featured in the cast are Jane C. Hamilton, William Gurr, Eleanor Kay, Andrea Lauren Herz. Sun. through Tues. at 8; $8; through 11/17. **Jan Hus Theater,** 351 East 74th Street (892-3570).

NATURE OF THE BEAST—Jason Milligan's play about an idealistic young playwright from the midwest who learns the importance of integrity in the Manhattan commercial theater; directed by Sherry Mandel. 11/6 through 22; evenings at 8, Sun. at 3; $7 to $10. **Our Studios,** 622 Broadway (586-7920).

O'HARA'S WAKE—James Tomkins's black comedy about a youth and his attempts to interest his mother in both his life style and the local undertaker's; directed by the author. Featured in the cast are Stephen Backer, Fred Fondren, and Margaret Mackey. Thur. through Sun. at 8; through 11/15; $10. **Prometheus Theater,** 239 East 5th Street (477-8689).

SEXUAL PERVERSITY IN CHICAGO—A revival of David Mamet's satirical view of the pick-up/put-off singles scene of the late '70s that uncovered the emotional confusion and fear of intimacy which were side effects of the sexual revolution. Wed. through Sun. at 8; $8; through 10/31. The Gypsy Road Company presentation at the **Harold Clurman Theater**, 412 West 42nd Street (279-4200).

STREET SCENE—A revival of Elmer Rice's drama of New York tenement life is presented by the N. Y. U. Tisch School of the Arts Department of Drama, Undergraduate, 11/11 through 21 at 8; $7; directed by Kay Matschullet. **Mainstage I,** 721 Broadway (998-1860).

SQUASHED LIKE A BUG—Andrew Edwards's play which dissects an uneasy peace between a brother and sister whose parents were murdered seven years ago; directed by Patti Haynes. Featured in the cast are Meg Wood, Bob Mason, Peter Smith, and Allison Rutledge-Parisi. Wed. through Sat. at 8, Sun. at 7; through 11/8. **R.A.P.P. Black Box Theater,** 220 East Fourth Street (529-5921).

THE TAMING OF THE SHREW—Shakespeare's delightful comedy about Petruchio's whirlwind romance with his explosive Kate. 11/6, 7, 12, 13, and 14 at 8; $6. Presented by the Washington square Players of New York University, at the **University Theater,** 35 West 4th Street (998-5278).

VINA—The Latin American Theatre Ensemble presents a trilogy of one-act plays by Chilean author Segio Vodanovic, contrasting bourgeois traditionalism, no longer optimistic, with modern lifestyles and hypocrisy; directed by Victor Acosta. With Sergio Campa, Johanna Siegmann, Mario Angel Ferreira. Fri. at 8 in English; Sat. at 8 & Sun. at 6 in Spanish; $8; through 11/1. **El Barrio,** 175 E. 104th St. (246-7478).

THE WOODEN O: OR, COLIN'S TURN—David Michael Gallagher's comedy drama, directed by Alanna Fearing, takes place in Bankside, London, in 1608 on the first morning of rehearsals of Shakespeare's *Antony and Cleopatra.* Thur. at 8, Sat. at 7, Sun. at 8; $10. **Wings Theater Company,** 112 Charlton Street (645-9630).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you.

ART

EXHIBITIONS

GALLERIES

Galleries are generally open Tue.–Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

INA BEALL—Heavily-textured landscape paintings; through 10/31. Graham Modern, 1014 Madison Ave. (535-5767).

RINE BUMILLER—Recent abstract oil paintings; 11/3–12/5. Hamilton, 19 E. 71st St. (744-8976).

ANG L. CHUNG—New paintings and drawings; through 11/14. Staempfli, 47 E. 77th St. (535-1919).

TEPHEN DE STAEBLER—Bronze and ceramic sculptures with figurative elements; through 11/14. C.D.S., 13 E. 75th St. (772-9555).

LAUS FUSSMANN—Watercolors of Tuscan landscapes; through 11/7. Moeller, 52 E. 76th St. (8483).

INCENT HADDELSEY—Narrative paintings that depict country and hunting scenes; through 11/7. Findlay, 984 Madison Ave. (249-2909).

EORGES JEANCLOS—Unglazed terracotta sculptures with biblical and mythological themes; through 11/14. Bernard, 33 E. 74th St. (988-2050).

ERNAND LEGER—A loan exhibition of fifty paintings executed between 1905 and 1955; through 11/1; Aquavella, 18 E. 79th St. (734-6300).

OUG MAGUIRE—Recent landscape paintings of the Catskill Mountains; 10/31–11/21. Hamilton, 19 E. 71st St. (744-8976).

EDDY MILLINGTON-DRAKE—Watercolors of interiors in Petworth House, Sussex, England, where Turner once painted; through 11/7. Artis Group Ltd., 52 E. 76th St. (772-2323).

OAN MIRO—Sculptures, paintings, and drawings; through 11/14. Weintraub, 988 Madison Ave. (879-1195).

REGOIRE MULLER—Small-scale figurative paintings made during the artist's travels; through 11/28. McCoy, 19 E. 71st St. (570-2131).

ROBERT OHNIGIAN—A series of collages entitled, "Turbans and Perukes"; through 11/3. Cordier & Eckstrom, 417 E. 75th St. (988-8857).

ROLAND PETERSEN—Realist paintings from the '60s, by a Bay Area artist; through 11/28. Vanderwoude Tanabaum, 24 E. 81st St. (879-8200).

PABLO PICASSO—*Seventy ceramic works made in Val*lauris, France, during the late '40s and early '50s; through 11/30. Kahan, 922 Madison Ave. (744-1490).

CARL FREDRIK REUTERSWARD—Portraits of artists and writers, plus small-scale models of his sculpture, "Non-Violence"; through 11/6. A.S.F., 127 E. 73rd St. (879-9779).

JEANNE ROSS—Recent paintings in a series entitled, "The Four Seasons"; through 12/7. Shepard-Clark, 888 Madison Ave. (861-8686).

SCOTT SHERK—Mixed-media works that evoke architectural forms and artifacts of religious rituals, employing wood, aluminum, paint, and light; through 11/28. Cecil, 16 E. 72nd St. (517-3605).

DAVID STOREY—Large abstract paintings of geometric forms on shaped canvases; through 11/3. Hirschl & Adler Modern, 851 Madison Ave. (744-6700).

NIKLAUS TROXLER—Original silkscreen prints for jazz concert posters; through 11/7. Reinhold Brown, 26 E. 78th St. (734-7999).

57th Street Area

FREDERIC AMAT—Works on paper and canvas with built-up surfaces, of still-life forms and natural forms; through 11/21. Frumkin, 50 W. 57th St. (757-6655).

KAREL APPEL—Recent paintings and sculpture; through 11/28. Del Re, 41 E. 57th St. (688-1843).

PHILIPPA BLAIR—Paintings that have been cut, slashed, and stitched; through 11/28. Shippee, 41 E. 57th St. (319-2041).

PIER AUGUSTO BRECCIA—Paintings, pastels, drawings, and prints with such diverse themes as a Roman's impression of a New York subway, or Adam and Eve's explusion from Paradise; through 11/14. Arras, 24 W. 57th St. (265-2222) and 725 Fifth Ave. (265-2222).

WILLIAM CONLON—Recent paintings that combine recognizable images with geometric forms; through 11/7. Emmerich, 41 E. 57th St. (752-0124).

ROBERT COTTINGHAM—Recent photorealist paintings and works on paper; 11/3–21. Gimpel Weitzenhoffer, 724 Fifth Ave. (315-2033).

LYDIA DONA—New paintings; through 11/7. Luhring, Augustine & Hodes, 41 E. 57th St. (752-3366).

LLYN FOULKES—Paintings and constructions from the '60s that relate to Dada, assemblage, and Pop, by a California artist; through 11/14. Kent, 41 E. 57th St. (980-9696).

PHILIP GRAUSMAN—Portraits cast in aluminum, over six feet in height; through 11/25. Schoelkopf, 50 W. 57th St. (765-3540).

PHILIP GUSTON—A series of paintings from 1971 entitled "Roma"; through 10/31. McKee, 41 E. 57th St. (688-5951).

JOHN HOYLAND—Recent abstract paintings by a British artist who was recently awarded Britain's prestigious Athena Prize; through 11/7. Lever/Meyerson, 16 W. 57th St. (977-9444).

GEROME KAMROWSKI—Paintings and collage boxes that were shown at Betty Parsons Gallery and at Peggy Guggenheim's "Art of This Century," through 11/21. Washburn, 41 E. 57th St. (753-0546).

WIN KNOWLTON—New sculpture and works on paper that focus on the relationship between natural and invented form; through 10/31. Blum Helman, 20 W. 57th St. (245-2888).

ALUN LEACH-JONES—Abstract paintings of massive geometric forms, by a Welsh-born artist who has lived in Australia for many years; through 12/5. Ross, 50 W. 57th St. (307-0400).

JACQUES LIPSHITZ—Sculptures, reliefs, and drawings from his Cubist period (1913–1930); through 11/14. Marlborough, 40 W. 57th St. (541-4900).

RICHARD MAYHEW—Recent landscape paintings; through 10/31. Midtown, 11 E. 57th St. (758-1900).

EVSA MODEL—Paintings by this New York modernist who died in 1976; 10/31–11/25. Deutsch, 20 W. 57th St. (765-4722).

HELEN B. MULLER—Recent figurative paintings; through 11/21. 84, 30 W. 57th St. (581-6000).

ELIZABETH OSBORNE/MARJORIE PORTNOW—Recent paintings and drawings of painstakingly arranged still lifes/Recent landscape paintings that depict the Hudson River Valley and Santa Barbara; through 11/4. Fischbach, 24 W. 57th St. (759-2345).

JOEL PERLMAN—New sculpture; through 11/14. Emmerich, 41 E. 57th St. (752-0124).

DAVID SAUNDERS/MAX ERNST—Recent paintings/Etchings, lithographs, aquatints, and serigraphs. Through 10/31. Borgenicht, 724 Fifth Ave. (247-2111).

ISABELLE H. SIEGEL—Recent bronze figurative sculptures; through 11/11. Kraushaar, 724 Fifth Ave. (307-5730).

SAUL STEINBERG—New sculptures that take the form of standing tables, on which work implements and ev*eryday objects have been arranged, plus large-scale* drawings; 10/31–11/28. Pace, 32 E. 57th St. (421-3292).

DAVID TRUE—Recent paintings on paper that continue this artist's exploration of figures and animals enveloped by a dreamlike atmosphere of elusive images and veils of color; through 10/31. Blum Helman, 8th floor, 20 W. 57th St. (245-2888).

HOWARD WATLER—Works in oil and gouache that take watertowers as their primary motif; 11/3–28. Jacobson, 50 W. 57th St. (582-4695).

JEROME WITKIN—Recent figurative paintings that confront the moral and ethical apathy of contemporary society through religious and historical narratives; 10/28–11/21. French, 41 W. 57th St. (308-6440).

East Village

BRUCE ANDERSON/FRANK BIGBEAR—Drawings by two artists from Minneapolis; through 11/1. Bockley, 66 E. 7th St. (420-9835).

THOMAS APRILE—Eight wall pieces and eight free-standing works composed of utilitarian objects and tree branches; through 11/1. Mokotoff, 735 E. 9th St. (674-4677).

JOANNE BROCKLEY—Recent constructions of urban materials, such as pipes, furniture fragments, and tiles; through 11/1. Avenue B, 167 Ave. B (473-4600).

TIM FOLZENLOGEN—Expressionistic oil paintings of New York City buildings, parks, and bridges; through 11/15. Helio, 122 St. Marks Place (529-8122).

DIANA FORMISANO—Multi-paneled wall constructions that incorporate computer-generated abstract imagery; through 11/8. Postmasters, 66 Ave. A (477-5630).

LAYMAN FOSTER—Recent monoprints; though 11/1. Bratton, 328 E. 11th St. (533-0039).

ZVI GOLDSTEIN—One large piece in seven components, each of which is made up of two aluminum wall sculptures and one framed text; through 11/1. International With Monument, 111 E. 7th St. (420-0517).

GRACE GRAUPE-PILLARD—Pastel paintings on cut-out canvas with architectural motifs; 10/30–11/29. Bromm, 170 Ave. A (533-4233).

JERELYN HANRAHAN—Recent sculpture in alabaster, wood, marble, and bronze; through 11/10. SixtoSix, 626 E. 14th St. (982-4586).

JOSEF RAMASEDER—Large-scale abstract paintings on paper; through 11/15. Loughelton, 19 Second Ave. (529-2288).

ERIC SPARRE—Oil paintings of scenes in New York; through 11/8. Capp, 223 E. 10th St. (982-4444).

SoHo and TriBeCa

ANDREAS AGAS—Recent large-scale abstract paintings that join together solid panels of color with panels of expressionistic brushwork; through 10/31. Meisel, 141 Prince St. (677-1340).

EDWARD ALLINGTON—Sculpture and drawings that incorporate architectural elements, by a British artist; through 11/3. Brown, 560 Broadway (219-1060).

IDA APPLEBROOG—New, multi-panel paintings; through 11/14. Feldman, 31 Mercer St. (226-3232).

CHARLES ARNOLDI—Large and small versions of his "chainsaw" paintings, large sectioned wall-pieces made of tree twigs, modeling paste, and other materials, and three large semi-abstract bronze sculptures; 10/31–11/28. Cowles, 420 W. Broadway (925-3500).

MIGUEL BARCELO—Recent paintings; through 10/31. Castelli, 420 W. Broadway (431-5160).

ROBERT BEAUCHAMP—Figurative expressionist paintings; 10/29–11/21. Gruenebaum, 415 W. Broadway (966-3646).

NORMAN BLUHM/JOHN YAU—"Poem Prints"—large-scale collaborative prints; through 11/14. Cone Editions, 560 Broadway (431-7017).

DEREK BOSHIER—Recent paintings with surreal, symbolic imagery that creates a play between spectator and painting; through 10/31. Totah, 152 Wooster St. (475-8330).

PAUL BRACH—Pointillist paintings of American landscapes; through 11/7. Steinbaum, 132 Greene St. (431-4224).

BERNARD CHAET—Recent landscape paintings executed "en plein air" in Rockport, Massachusetts, and still-lifes of seasonal fruits and vegetables; 11/3–28. Pearl, 420 W. Broadway (966-5506).

SEYMOUR CHWAST—Representational paintings and woodcuts by this well-known graphic designer, in a show that coincides with the publication of his latest book, "Sam's Bar"; through 11/4. Jack, 138 Prince St. (966-4235).

KENNETH DEWEY—A retrospective of multi-media works by this artist who was an early pioneer of "happenings"; through 10/31. Franklin Furnace, 112 Franklin St. (925-4671).

GEORGE DUDDING—Recent sculptures composed of thin brass-and-copper rods soldered together; through 11/28. Beitzel, 113 Greene St. (219-2863).

HELMUT FEDERLE—Paintings of geometric forms that float in misty fields of off-key color, by a Swiss artist; through 11/14. At Boone, 417 W. Broadway (431-1818), and Gladstone, 99 Greene St. (431-3334).

FLECHEMULLER—Recent paintings; through 11/7. Plumb, 81 Greene St. (219-2007).

APRIL GORNICK—Recent oil paintings and charcoal drawings of large, uninhabited landscapes; through 11/14. Thorp, 103 Prince St. (431-6880).

PETER HALLEY—New abstract paintings; through 10/31. Sonnabend, 420 W. Broadway (966-6160).

ROBERT HAWKINS—Recent oil paintings that depict an imaginary, gothic world; through 11/18. Wood, 127 Spring St. (431-6003).

GERARD HEMSWORTH—Recent acrylic paintings; through 11/7. Shafrazi, 163 Mercer St. (925-8732).

CHAM HENDON—Figurative paintings that juxtapose incompatible images, such as a cafe scene superimposed on images of deer, mallards, and gorillas; through 11/7. Kind, 136 Greene St. (642-6302).

CHRISTOPHER HEWAT—Large-scale wood sculptures that resemble graveyard monuments; through 10/31. Munroe, 415 W. Broadway (226-0040).

ROGER JAZILEK—Abstract works on paper; through 11/25. 97, 97 Crosby St. (226-6246).

TOBI KAHN—Recent paintings and sculpture; through 11/7. Viafora, 568 Broadway (925-4422).

MARTHA KELLER—Geometric paintings in oil and wax; through 11/14. Rosenberg, 115 Wooster St. (431-4838).

MARTIN KIPPENBERGER—New sculpture; 10/31–1/28. Metro Pictures, 150 Greene St. (925-8335).

KARLA KNIGHT—Recent paintings and works on paper; through 11/7. Lorence-Monk, 568 Broadway (431-3555).

JOSEPH KOSUTH—New works; through 11/15. Gorney, 100 Greene St. (420-1760).

SUSAN LAUFER—New paintings of fossil-like shapes set against earth-toned backgrounds; through 11/14. Van Eck, 420 W. Broadway (219-0717).

MAGRIT LEWCZUK—Recent paintings; through 11/18. Auchincloss, 558 Broadway (966-7753).

MICHAEL LOEW/ELLEN WEINER—Geometric paintings from the last decade of this artist's life/Small-scale, abstract mixed-media works on paper; through 10/31. Pearl, 420 W. Broadway (966-5506).

NORMAN LUNDIN—Paintings of interiors; through 11/7. Haller, 415 W. Broadway (219-2500).

ROBERT MANGOLD—Recent paintings; 10/31–11/26. Cooper, 155 Wooster St. (674-0766).

WILL MENTOR—New paintings that integrate personal and collective experience; through 11/14. At Wolff, 560 Broadway (431-7833), and Rubin, 155 Spring St. (226-2161).

ANDY MILLER—Recent abstract oil paintings; through 11/21. Natkin, 395 Broadway (925-4499).

GREG MURDOCK—Paintings and constructions; through 11/28. Littlejohn-Smith, 133 Greene St. (420-6090).

RITA MYERS/GARY NICKARD—Installations by both; through 11/7. Alternative Museum, 17 White St. (966-4444).

SIGMAR POLKE—Drawings from the 1960's; through 11/21. Nolan, 560 Broadway (925-6190).

SCOTT PRIOR—Realist paintings of interiors and landscapes; through 11/21. Davidson, 415 W. Broadway (925-5300).

SUSAN ROTHENBERG—Nine new paintings which explore motion; through 11/14. Sperone Westwater, 142 Greene St. (431-3685).

PETER SCHUYFF—New paintings; through 11/14. Castelli, 142 Greene St. (431-6279) and Hearn, 735 E. 9th St. (598-4282).

ALAN SIEGEL—Recent chair sculptures, several of which have multiple parts; through 11/11. Hoffman, 429 W. Broadway (966-6676).

ROBERT SMITHSON—Sculpture from 1968–69; through 10/31. Weber, 142 Greene St. (966-6115).

ETTORE SOTTSASS—New works; 10/30–11/28. Blum Helman, 80 Greene St. (245-2888).

ELAINE STURTEVANT—Paintings and sculptures that refer to Johns, a "Warhol" installation, and a large "Keith Haring" painting; through 11/8. Stux, 155 Spring St. (219-0010).

SHARON SUTTON—Mixed-media collages that incorporate mapmaking and photographic imagery; through 11/21. Kelly, 591 Broadway (226-1660).

MARK TANSEY—Paintings that refer to art history, and to current events and art criticism; through 11/14. Marcus, 578 Broadway (226-3200).

DAVID TRUE—Etchings that explore nautical and figurative imagery, from 1983–1987; 10/31–11/28. Crown Point, 568 Broadway (226-5476).

ANNEKE VAN BRUSSEL—Watercolors by a Dutch artist; through 11/18. Milliken, 98 Prince St. (966-7800).

TAD WILEY—Geomtrically-shaped painted wood reliefs; through 11/14. Lang & O'Hara, 568 Broadway (226-2121).

WILLIAM WILLIS—Abstract paintings that combine geometric and organic forms; through 11/18. Esman, 70 Greene St. (219-3044).

Other

GRETNA CAMPBELL—A memorial exhibition of paintings; through 11/13. New York Studio School of Drawing, Painting, and Sculpture, 8 W. 8th St. (673-6466).

LIBERO CONCORDIA—New paintings; through 11/7. Ala, 32 W. 20th St. (741-3344).

WILLEM DE KOONING—Abstract landscape paintings from 1955–1963; through 12/5. Gagosian, 521 W. 23rd St. (807-0807).

NONA HERSHEY—Pastels and etchings of window and wire forms; through 11/21. Ryan, 452 Columbus Ave. (799-2304).

JOHN LAMKA—Recent paintings—in diptychs and on shaped canvases—that combine abstract and representational imagery; through 11/14. Good, 39 Great Jones St. (420-9063).

DAVID MANN—Recent abstract paintings and drawings; through 11/15. LedisFlam, 108 N. 6th St. (388-9055), Wed.–Sun. 12–6, Thu. 12–9.

FRANCES PRATT—"Architettura Sardonica"—miniature watercolors of imaginary structures; through 10/31. Stubbs, 28 E. 18th St. (982-8368).

HARRY ROSEMAN—Eleven polychromed, cast-bronze sculptures executed since 1984, including landscapes, seascapes, cityscapes, still lifes, and a self-portrait; 10/31–11/28. Davis & Langdlae, 231 E. 60th St. (838-0333).

STEPHEN SPROUSE/ROBERT O. HAWKINS—Large-scale silkscreened paintings of Sid Vicious/Paintings of dead people and impending tragedies; through 11/14. 56 Bleecker, 56 Bleecker St. (219-8836).

GROUP SHOWS

Madison Avenue and Vicinity

AMERICAS SOCIETY—680 Madison Ave. (249-8950). "Southern Splendor: Masterworks of Colonial Silver From the Museo Isaac Fernandez Blanco, Buenos Aires"; through 12/23.

GOETHE HOUSE—1014 Fifth Ave. (744-8310). Installations by Berlin artists Eckert, Kummer, Pitz; through 11/28.

HIRSCHL & ADLER—21 E. 70th St. (535-8810). American prints, by Dow, Lazzel, Nordfeldt, Wright, Zorach; through 11/7.

HIRSCHL & ADLER FOLK—851 Madison Ave,. (988-3655). Paintings of children by Chandler, Davis, Fairfield, Goodwin, Hathaway, Maentel, Prior, Stock, and other 19th-century American folk artists; through 11/14.

KOVESDY—19 E. 71st St. (737-4563). Works by Expressionists, Futurists, and Constructivists from East-Central Europe; through 11/30.

SIMON/NEUMAN—42 E. 76th St. (744-8460). Works by Bishop, Laster, Smith; through 11/17.

STUBBS—835 Madison Ave. (772-3120). 18th- and 19th-century European drawings for theater and set design; 10/29–11/25.

57th Street Area

HEIDENBERG—50 W. 57th St. (586-3808). Works by Bonnard, Degas, Denis, Marquet, Roussel, Vuillard, others; through 12/1.

HEESY—50 W. 57th St. (245-1420). Recent prints by Amenoff, Christo, Frankenthaler, Katz, Scully, others; through 11/7.

HERSTAND—24 W. 57th St. (664-1379). "Ten British Masters," with works by Auerbach, Bacon, Caro, Freud, Hepworth, Hockney, Kossoff, Moore, Nicholson, Sutherland; through 12/1.

KENNEDY—40 W. 57th St. (541-9600). "Summits III: American Master Paintings, Watercolors, Drawings, and Prints," with paintings from 1770 to the present, by Benton, Bingham, Burchfield, Copley, Cole, Davis, Hopper, Marin, O'Keeffe, Sheeler, Sloan, others; through 11/28.

LELONG—20 W. 57th St. (315-0470). Sculpture by Beuys, Bourgeois, Flavin, Judd, Klein, Kounellis, Morris, Nauman, Smithson, Di Suvero; through 12/5.

MERRIN—724 Fifth Ave. (757-2884). "Major Stone Sculpture of the Ancient World: Egyptian, Greek, Roman, and Pre-Columbian"; through 11/7.

ROSENBERG—20 W. 57th St. (757-2700). "An American Portrait: 33 Artists Celebrate America," with works by Grossman, Indiana, Krasner, Lawrence, Rivers, others; through 11/7.

East Village

AMERICAN FINE ARTS CO.—511 E. 6th St. (477-2279). Works by Dogg, Kosuth, McCollum, Thomas; through 11/8.

SoHo and TriBeCa

ART IN GENERAL—79 Walker St. (219-0473), Wed.–Sat. 1–6. "Well-Cultivated Gardens," with abstract paintings by Chalfin, Dougherty, Emery, Greenbaum, Henegan, Wilson, Woit, organized by Ellen Handy; through 11/14.

BURGIN—270 Lafayette St. (219-8379). Works by Dan Graham, Rodney Graham, Smithson, Wall; through 11/7.

GIBSON—568 Broadway (925-1192). "The New Poverty," curated by Collins and Milazzo, with works by Beckman, Cemin, Dogg, Fisher, Scarpitta, Vital, Zwack, others; through 11/7.

GRASS ROOTS—131 Spring St. (431-0144). "El Dia De Los Muertos"—Mexican sculpture, toys, and artifacts created and used for The Day of the Dead; through 11/4.

MCDONALD—560 Broadway (966-1001). Inaugural exhibition, with works by Dona, Kalina, Marden, Reed, Stephan, Traver, Tworkov, Westfall; through 11/7.

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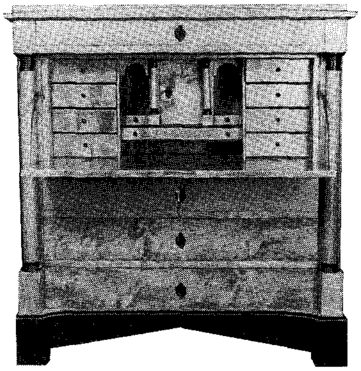

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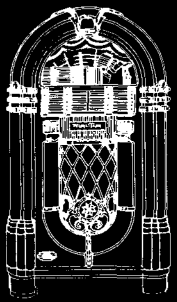

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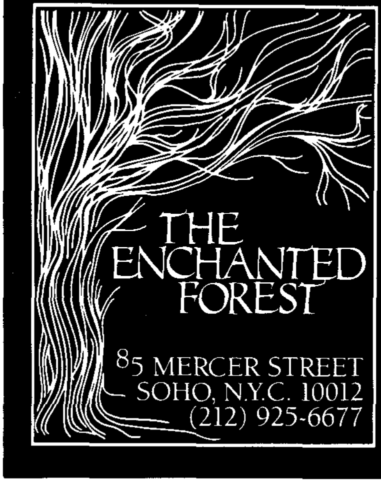

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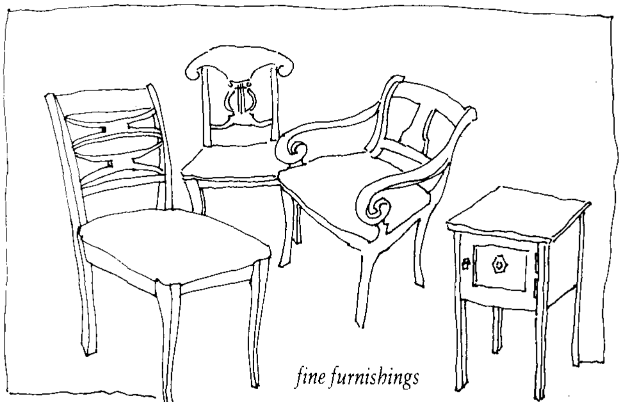

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NICHOLS—83 Grand St. (226-1243). Drawings, models, text, and furnishings for houses designed by four architects from four parts of the country, including Steven Holl of New York, Ron Krueck and Keith Olsen of Chicago, Mark Mack of San Francisco, and Thom Mayne of Los Angeles; through 11/28.

SHAPOLSKY—99 Spring St. (334-9755). Constructions by Anker, Ben-Haim, Cox, Long, Rosen, Umlauf, Van Buren; through 11/28.

SOHO CENTER FOR VISUAL ARTS—114 Prince St. (226-1995). Works by Johnson, Krag, Menard, Seng; through 11/28.

Other

CITY—2 Columbus Circle (974-1150). "Inside Out," presented by the Athena Foundation, with works by artists who have shown at Socrates Sculpture Park, or who have received support from the Athena Foundation, including Dill, Di Suvero, Ewing, Fasnacht, Mock, Von Rydingsvard, others; through 11/27.

COLLEGE OF STATEN ISLAND—St. George Campus, 130 Stuyvesant Place, Staten Island (718-390-7951). "Sleeping Beauties"—five centuries of prints depicting the subject of sleep, on loan from museums; through 11/30.

DIA ART FOUNDATION—548 W. 22nd St. (431-9232), Thu.–Sun. 12–6. Works by Beuys, Knoebel, Palermo; through 6/19/88.

FLUSHING—136–73 41st Ave., Flushing (718-463-7700), Wed.–Sat. 10–5. Works on paper by Mateo, Suenos, Triana, Truss; through 11/7.

I.B.M.—Madison Ave. at 56th St. (407-6100). "Post-modern Visions: Contemporary Architecture 1960–1985," with drawings, renderings, and models by Gehry, Graves, Isozaki, Johnson, Moore, Rossi, Sottsass, Stern, Venturi, others; through 11/7.

LEHMAN—Bedford Park Blvd. West, Bronx (960-8211). "New Versions of the Figure: Sculpture From the Whitney Museum of American Art"; through 12/12.

NEALE—320 Lafayette St. (431-5077). Works by Apollo, Art in Ruins, IRWIN, Levine, Murphy, Rocha; through 11/14.

PAINE WEBBER—1285 Ave. of the Americas (713-2885). "Living Maya: The Art of Ancient Dreams"—textiles from the collection of Sna Jolobil, the Maya weaver's society of Chiapas, Mexico; through 11/27.

P.S. 1—46-01 21st St., Long Island City (718-784-2084). "Michael Tracy: Terminal Privileges"; "Allan Sekula: Geography Lesson/Canadian Notes";"Frank Moore and Jim Self: The Miller's Wife"; "Special Projects"; "Jeanne C. Finley: Common Mistakes"; "The Hallucination of Truth," with works by Belcher, Bernard, Dunning, McCollum/Simmons, Perlman; James Turrell's "Meeting"; through 12/20.

VIEWPOINT—41 Union Square West (242-5478), Tue.–Fri. 2–6, Sat. 11–2. Paintings and sculpture by S. Ciarrochi, R. Ciarrochi, Avery; through 11/19.

PHOTOGRAPHY

BERENICE ABBOTT/EUGENE ATGET—Portraits and landscapes photographed in and around Paris, from 1900–1925; through 11/4. Armstrong, 50 W. 57th St. (582-8581)

EVE ARNOLD—Photographs of Marilyn Monroe which have not been previously exhibited; through 11/12. Castelli Graphics, 4 E. 77th St. (288-3202).

ARSENAL—Fifth Ave. and 64th St., in Central Park (360-8141). "Riverside Park: A Visual History"; through 11/2.

EVERGON—Single and multi-paneled color Polaroids that reenact literary and historical narratives in the style of Renaissance and Mannerist paintings; through 11/14. Shainman, 560 Broadway (966-3866).

NEIL FOLBERG—Cibachrome photographs of landscapes and architecture in Egypt, Jordan, and Israel; through 11/31. Ledel, 168 Mercer St. (966-7659), Wed.–Sat. 12–6.

CHARLES HARBUTT—A retrospective of photographs that span his 25-year career as a photojournalist; through 11/28. Witkin, 415 W. Broadway (925-5510).

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 12–8 (5–8 free of charge), Wed.–Fri. 12–5, Sat.–Sun. 11–6. $2.50 admission. "Elliot Schwartz: Nocturne for Drums"—fragments of sculpture and machinery, stone and metal work, death masks and shrunken heads; through 11/15. "Eyewitness: 30 Years of World Press Photos," including works by Adams, Martin, Nagao, Nachtwey, Reininger, others; 10/30–11/15.

I.C.P./MIDTOWN—77 W. 45th St. (869-2155), Mon.–Fri. 11–6, Sat. 12–5. Free. "André Kertész: Diary of Light"; through 11/7.

PIERRE JAHAN—Vintage photographs from the thirties and forties of sculpture and artists' studios, by a French photographer; through 11/14. Zabriskie, 724 Fifth Ave. (307-7430).

LARRY JOHNSON—Color photographs with appropriated texts; through 11/8. 303, 513 E. 6th St. (477-4917).

PAT KILGORE—Color and black-and-white photographs of New York City street life; through 11/18. Puchong, 36a Third Ave. (982-1811).

MARCUS LEATHERDALE—Recent photographs in a series entitled, "Demigods"; through 11/22. Greathouse, 157 Ave. B (460-8000).

HELEN LEVITT—A retrospective of photographs, including life on the streets of New York in the late '30s, portraits, prints from her 1941 trip to Mexico, and color work from 1959 to the present; through 11/7. Miller, 138 Spring St. (226-1220).

LIEBERMAN & SAUL—155 Spring St. (431-0747). "The Photomontage in Spain: 1930–1980," with works by De Lekuona, Fontcuberta, Masana, Pic, Renau, Sanchez, others; through 11/14.

JENNY OKUN/CHESTER KASNOWSKI—Photographs of art and architecture/Photographs collaged onto canvas; 11/3–28. Urdnag, 23 E. 74th St. (288-7004).

PACE/MACGILL—11 E. 57th St. (759-7999). Large-scale self-portraits by Close, Gilbert & George, Samaras, Sherman, The Starn Twins, Warhol; vintage photographs by Harry Callahan; through 11/28.

PATRICK NAGATANI/ANDREE TRACEY—Large-scale Polaroid collaborations; through 11/28. Baum, 109 Hudson St. (219-9854).

PHOTOCOLLECT—740 West End Ave. (222-7381). Works by women photographers, including Abbott, Atkins, Bing, Bourke-White, Cameron, Cunningham, Lange, Norman, others; through 11/7.

DAVID PLAKKE/TIM VALLENDER—A portfolio of photographs produced through the collaborative efforts of photographer Plakke, and Vallender, who is congenitally blind; through 1/12. New York Academy of Sciences, 2 E. 63rd St. (838-0230).

STALEY-WISE—177 Prince St. (777-1590). "An Editor Collects: Vintage Photography, 1940–1957," with works by Avedon, Brandt, Brassai, Cartier-Bresson, Frank, others; through 10/31.

PAUL STRAND—Vintage photographs of Maine from the late '20s and 1945; through 11/14. Burden, 20 E. 23rd St. (475-8790).

CLARENCE H. WHITE—Vintage photographs and photogravures; through 11/28. Photofind, 138 Spring St. (334-0010).

WALLACE WILSON/ROBERT R. RODECK—Recent photographs in a series entitled "Big Pictures"/Photographs of the Quintana-Roo Province in Mexico. Through 11/19. Pfeifer, 568 Broadway (226-2251).

PERFORMANCE

BACA DOWNTOWN—111 Willoughby St., Brooklyn (718-596-2222). 10/30, 31 at 8: "Organdy Falsetto" by Laurie Carlos. $8.

KNITTING FACTORY—47 E. Houston St. (219-3055). 11/3 at 8: Suzan Cooper Gallery presents "Poly-Porn: An Evening of Radicalism." $10.

OUR LADY OF VILNIUS—570 Broome St. (673-5636). 10/30 at 8:30: Alicia Quintano in "Escape From Fosdick"; Deb Margolin and Reno present "Coupla Weirdos." $6.

SHAPOLSKY GALLERY—99 Spring St. (924-8673). 10/29–31 at 8:30: Susan Murphy in "Up is a Good Place," a series of solo, partnered, and ensemble dances on trapezes. $7.

WHITNEY MUSEUM AT EQUITABLE CENTER—Seventh Ave. between 51st and 52nd Sts. (554-1113). 10/31 at at 2: Komar and Melamid in "Changing of Styles as Changing of Masks." Free.

WHITNEY MUSEUM AT PHILIP MORRIS—120 Park Ave. (878-2453). 10/28 at 7:30: Yoshiko Chuma and The School of Hard Knocks present "The Big Picture." Free.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.–Sun. 10 a.m.–5, Tue. 10 a.m.–8. $3:50, seniors and students $1:50. (Free Tue. 5–8.) 10/28–1/10/88: "Homage to the Quilt."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Daily 10 a.m.–5:45; Wed., Fri., Sat. 10 a.m.–9. Contribution $3.50; children $1.50; free Fri.–Sat. 5–9. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Margaret Mead Hall of Pacific Peoples . . . Through 12/13: "Architecture for Dinosaurs: The Building of the American Museum of Natural History." Through 1/88: "Dinosaurs Past and Present." Through 1/88: "Ancient Eskimo Ivories of the Bering Strait." Through 1/88: "Bats, Bats, Bats."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6, Sun. noon–5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan. Through 1/88: "The Chinese Scholar's Studio: Artistic Life in the Late Ming Period."

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thu. 10 a.m.–4:30, Sun. 11 a.m.–4:30. $1.50, students and seniors $1. Through 11/22: "Other/Selves: Paintings by Margo Machida." Through 1/88: "The Second Emerging Expression Biennial: The Artist and the Computer." Through 5/88: "Beginnings: Selections from the Permanent Collection."

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.–Fri. 10 a.m.–5, Sat.–Sun. 10 a.m.–5. Donation $3; students $1:50; seniors $1. The Emily Winthrop Miles Collection of Wedgwood . . . "Celebration of Newly Installed Period Rooms" . . . Reinstallation of Egyptian Galleries. . . "58 Sculptures by Rodin." . . . Through 11/8: "Hiroshige and Hokusai." Through 11/30: "Jacob Lawrence, American Painter." Through 11/30: "Hiroshige's One Hundred Famous Views of Edo." Through 1/88: Goya: Los Caprichos." Through 1/88: "Alexis Smith: Same Old Paradise." Through 1/88: "Norman Norell: American Fashion at Mid-Century." Through 1/88: "Architectural Elements of the Pacific Islands." Through 1/88: "From the Land of Morning Calm: Korean Art." 10/28–1/88: "The Treasure of San Gennaro: Baroque Silver from Naples." Through 12/88: "The Hillman Foundation Collection of Modern French Painting."

CENTER FOR AFRICAN ART—54 E. 68th St. (861-1200). Tue.–Fri. 10 a.m.–5, Sat. 11 a.m.–5, Sun. noon–5. $2.50; students and seniors, $1.50. Through 1/88: "Perspectives: Angles on African Art."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $1.50; free Tue. after 5. Through 11/8: "Underground Images: School of Visual Arts Subway Posters, 1947–1987." Through 1/88: "Honor and Glory: Monumental Arches and Arches for Galveston." Through 2/88: "Surprise! Surprise! Pop-Up Movable Books."

FRAUNCES TAVERN MUSEUM—54 Pearl St. at Broad St. (425-1778). Mon.–Fri. 10 a.m.–4. $2:50, students and seniors $1; free Mon.–Fri. 10 a.m.–noon. Through 11/20: "Tavern Revels." Through 1/88: "Country Churches."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6: $2, students and seniors 50¢; Sun. 1–6: $3. Children under 10 not admitted. "Fragonard's The Progress of Love."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St (360-3500). Tue. 11 a.m.–7:45, Wed.–Sun. 11 a.m.–4:45. $4, students and seniors $2; free Tue. 5–7:45. The museum will close from 11/3–11/12. Through 11/1: "Jan Dibbets."

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at Twelfth Ave. (245-0072). Wed.–Sun. 10 a.m.–5; last admission at 4. $4.75, children $2.50, seniors $4. Twentieth-century technology highlighting man's achievements at sea, in the air, and in space; The Hall of Honor: living memorial to American heroes; A full-size replica of World War I SE5 fighter plane; Vietnam helicopters; a model of the Destroyer Escort USS Pettit (through 11/87).

EWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11 a.m.–6, Mon., Wed., Thu. noon–5, Tue. to 8 (free 5–8). Closed Fri.–Sat., major Jewish holidays. $4, seniors and students $2. Through 12/1: "Women of Valor: The Story of Hadassah, 1912–1987." Through 1/88: "The Dreyfus Affair: Art, Truth, and Justice."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue. 9:30 a.m.–8:45, Wed.–Sun. 9:30 a.m.–5:15. Contribution $5; children and seniors $2.50. "Greek and Roman Treasury" . . . "Roman Portraits and Reliefs From the First Century B.C." . . . "Through the Third Century A.D." . . . New Galleries for Ancient Near Eastern Art . . ."Renaissance Revival Sitting Room, Meriden, Conn. (1868–70)." . . . "The Bright Side of Battle: Symbol and Ceremony in Islamic Arms and Armor." . . . "Selections From the Collection of Mr. and Mrs. Henry Pearlman" . . . Gothic Revival Library. . .Lila Acheson Wallace Wing . . . "The Arts of Japan." . . ."The Heathcote Foundation Gallery of Late 18th- and Early 19th-Century Decorative Arts.". . . "Boscoterecase: Wall Paintings from Ancient Rome." . . .Through 10/31: "Edward Weston: A Centennial Retrospective." Through 11/1: "The Iris and B. Gerald Cantor Roof Garden." Through 12/13: "Zurbarán." Through 1/88: "Images of the Mind: Selections from the Elliott Family's Collections of Chinese Calligraphy and Painting." Through 1/88: "The American Art Poster of the 1890's: The Gift of Leonard A. Lauder." Through 1/88: "Ancient Art in Miniature: Near Eastern Seals from the Collection of Martin and Sarah Cherkasky." Through 1/88: "Triumphs of American Silvermaking: Tiffany & Co. 1860–1900." Through 1/88: "Houses for the Hereafter, Funery Temples from Guerrero, Mexico." Through 1/88: "American Paradise: The World of the Hudson River School." Through 1/88: "The Age of Sultan Süleyman the Magnificent." Through 2/88: "The Emperors Album: Images of Mughal India." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–5:15. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $3. Through 1/88: "Raphael and His Circle." 10/29–2/88: "Collectors' Choice: Books and Manuscripts Collected by Jacqueline and Henry Bradley Martin."

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tue. noon–8, Wed.–Sat. noon–5. $3; $2 students; $1.50 children and seniors. Cassettes available for viewing at museum include documentaries, news, dramatic, and comedy shows. Also special screenings daily. Through 2/88: "Jackie Gleason: The Great One."

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Tue.–Sun. noon–6. $3.; children and seniors $1.75. "In Perspective": permanent exhibition on the history and development of holography. Through 2/88: "California Color."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $5; students $3:50; seniors $2. Through 11/8: "Surrealist Prints from the Museum of Modern Art." Through 11/29: "Projects: Louise Lawler." Through 11/29: "Henri Cartier-Bresson: The Early Work." Through 1/88: "Frank Stella 1970–1987." Through 1/88: "New Photography 3: Paul Graham, Barbara Norfleet, and Thomas Roma." Through 1/88: "Bill Viola."

MUSEUM OF THE AMERICAN INDIAN—Broadway and 155th St. (283-2420). Tue.–Sat. 10 a.m.–5; Sun. 1–5, $3; seniors and students $2. "Art and Artifacts From North and South America, Ancient to Modern." Through 11/8: "Shawnee Home Life: The Paintings of Earnest Spybuck." Through 12/1: "I Need No Blanket: Hide Robes from the Great Plains." Through 12/21: "Gift of Double Woman: Quillwork of the Lakota."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tue.–Sat. 10 a.m.–5; Sun. 1–5. Free. Through 2/88: "Scents of Time: Reflections of Fragrance and Society." Through 5/88: "The Face of Genius: Images of Eugene O'Neill."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon–8, Wed.–Sun. noon–5. (Free Tue. 5–8). $2.50, seniors and students $2. Through 11/15: "Ferdinand Hodler: Landscapes." Through 12/6: "American Screenprints."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri. noon–10, Sat. noon–8. Closed Mon.–Tue. Suggested admission $2:50, $1:50 seniors and children. Through 11/8: "Bruce Nauman Drawings: 1965-1986." Through 11/8: "Betty Goodwin: New Work." Through 11/8: "The Navigator's Encyclopedia."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue.–Sat. 10 a.m.–5, Sun. 1–5. $2; children $1. "Audubon Watercolors." Through 11/8: "Portraits of Power: Paintings from the Collection of the New York Chamber of Commerce and Industry." Through 11/15: "The Wagstaff Collection of American Silver." Through 1/88: "Government by Choice: Inventing the United States Constitution." Through 1/88: "Ex Libris Rufus King." 10/28–2/88: "Jasper F. Cropsey: Artist and Architect."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily (except Thu., Sun.) 10 a.m.–6; some collections to 9. Through 10/31: "Douglass Morse Howell: Papermaker." Through 11/12: "Recent Acquisitions." 10/31–1/88: "William Wordsworth and the Age of English Romanticism." 10/31–1/88: "British Etchings." 10/31–1/88: "British Landscape Photography." Through 4/88: "Know These Lines." Through 1/88: "The Ballet 'Rite of Spring' Celebrated, Rediscovered, Recovered." **Schomburg Center,** 515 Lenox Ave. at 135th St. (862-4000). Through 3/88: "Marcus Garvey: The Centennial Exhibition."

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. "The Heroic Spirit, a Collection of Casts From Original Masterpieces of Classical Sculpture From Ancient Greece to Michelangelo." Through 12/6: "Art of the Fantastic: Latin America 1927–1987."

SOUTH STREET SEAPORT MUSEUM—213 Water St. and 12 Fulton St. (669-9424). Daily 10 a.m.–6. $4, seniors $3, children $2. Through 1/3/88: "The Great Liner: Transatlantic Passage Between the Wars."

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.–Fri. 10 a.m.–5, Sat.–Sun. 1–6. $1.50; children 50¢. Through 1/88: "Emilio Cruz: Spilled Nightmares, Revelations and Reflections"; "Bill Hutson: Paintings 1978–1987"; "From the Studio: Artists in Residence 1986–1987, Michael Kelly Williams and Colin Chase."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. noon–6. $4, seniors $2; free Tue. 6–8. "Twentieth-Century *American Art: Highlights of the Permanent Collection*" . . . "Calder's Circus." Through 11/8: "Craig Kauffman: Wall Reliefs from the Late 1960's." Through 1/88: "Charles Demuth Retrospective." **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). Through 12/10: "Stuart Davis: An American in Paris." **Whitney Museum of American Art at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). "American Mastery: Eight Artists in the Permanent Collection of the Whitney." Through 11/4: "Contemporary Diptychs: Divided Visions."

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). 11/3 at 7 and 11/4 at 2: "Contemporary Art." On view 10/29–11/2. **Christie's East**—219 E. 67th St. (606-0400). 10/28 at 6: "19th and 20th-Century Paintings, Drawings, and Watercolors." 11/3 at 10 a.m.: "English and Continental Furniture, Decorations, and Rugs." On view 10/30–11/2.

DOYLE—175 East 87th St. (427-2730). 11/4 at 10 a.m.: "Fine English and Continental Furniture, Decorations, and Paintings." On view 10/30–11/2.

PHILLIPS—406 E. 79th St. (570-4830). 10/30 at 11 a.m.: "19th-Century European Paintings." 11/7 at 11 a.m.: "Animation Art and Sports Memorabilia."

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 10/29 at 2: Important Sporting Paintings." 10/29 at 10:15 a.m. and 2: "Important 19th-Century Paintings, Drawings, and Watercolors." 10/31 at 2: "Important French Furniture and Decorations." 11/2 at 10:15 a.m. and 2: "Photographs." 11/4 at 7: "Contemporary Art, Part I."

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City Center, 131 W. 55th St. (246-8989).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (362-1911); Avery Fisher Hall (874-2424); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (427-4410).

Radio City Music Hall, Sixth Ave. and 50th St. (757-3100).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day opera, concert, and dance performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, October 28

NEW YORK CITY SYMPHONY, David Eaton conductor. Works of Beethoven, Lalo, Sibelius. Alice Tully Hall at 8. $15.

PILAR LORENGAR, soprano; pianist Jeffrey Goldberg. Opening of *Mastersingers* series. Works by Handel, Dvorak, Gluck, Respighi, Mompou, Obradors, Granados. 92nd St. Y at 8. $15–$20.

ROBERT LEHRBAUMER, pianist. Mozart's Sonata in D major; Schubert's *Fantasy* in C major. Weill Recital Hall at 8. $8.

REBA McENTIRE, with special guests: Desert Rose Band, Chris Hillman. Carnegie Hall at 8. $15–$22.50.

ZURICH CHAMBER ORCHESTRA, Edmond de Stoutz conductor; violinist Zbigniew Capcynski. Works by Mendelssohn-Bartholdy, Martin, Haydn. Town Hall at 8. $15.

LISA JOY SITJAR, pianist. Bach's Concerto in the Italian Style; Ravel's *Valses Nobles et Sentimentales;* Beethoven's Sonata in E Major; Martinez' *Pasajes;* Schumann's *Etudes Symphoniques.* Merkin Concert Hall at 8. $10.

LISA LISA/CULT JAM, with Expose. Radio City Music Hall at 8. $18.50, $20.

JUILLIARD STUDENT CONCERT—Alice Tully Hall at 1. Free.

ARIEL CHAMBER PLAYERS, with oboist Judith Dansker, pianist Julie Lustman, violinist Sebu Sirinian, violist Veronica Salas, cellist Laura Blustein. Works by Stamitz, Faure, Porter. World premiere of *Forest Music* by Larry Wallach. Middle Collegiate Church, 7th St. at Second Ave. (663-2496), at 8. $7.

NAPUA—"Midtown Jazz." St. Peter's Church, Lexington Ave. at 54th St., at 12:30. $2.

LAUREL ANN MAURER, flutist. Federal Hall, 26 Wall St., at 12:30. Free.

KATHRYN GIBBONS, vocalist. Lincoln Center Library at 4. Free.

THE ARTS AT HUNTER—Student Concert. Hunter College Recital Hall, 695 Park Ave., room 1527 North, at 2. Free.

Thursday, October 29

NEW YORK PHILHARMONIC, Erich Leinsdorf conductor. Mozart's Symphony No. 39; Stravinsky's Octet, *Petrouchka.* Avery Fisher Hall at 8. $7.50–$35.

LENINGRAD STATE SYMPHONY, Alexander Dmitriev conductor; pianist Lazar Berman. Weber's Overture to *Euryanthe*; Tchaikovsky's Concerto No. 1 in B flat minor; Shostakovich's Symphony No. 10 in E minor. Carnegie Hall at 8. $15–$30.

THE MICHIGAN DUO—Flutist Ginka Gerova-Ortega, pianist Vladislav Kovalsky. Weill Recital Hall at 8. $10, $15.

LISA LISA/CULT JAM—See 10/28.

SAMUEL BARTOS, pianist. Bach's Preludes & Fugues; Schubert's *Impromptu,* Beethoven's Sonata in A Major, Tucker's *Pine Mountain*; Walker's Sonata No. 2; Ravel's *Miroirs.* Merkin Concert Hall at 8. $10.

THE JUILLIARD SYMPHONY, Paul Zukofsky conductor. Falla's *El sombrero de Tres Picos*; Stravinsky's *Agon*; Mozart's Piano Concerto in B flat. Alice Tully Hall at 8. Free, tickets required.

THE CARS—With special guests: Icehouse. Madison Square Garden at 8. $18.50.

JAMES LEVINE/KEN NODA, pianists. Mozart Sonatas. Metropolitan Museum of Art, 5th Ave. at 82nd St. (570-3717), at 8. $17.

JOHN KING, organist. Works by Bach, Widor, Howells. St. Paul's Chapel, Broadway at 116th St., at noon. Free.

PAULA POULAFEARH, soprano. JASA Hexter Building, 40 W. 68th St. (724-3200) at 1. Free.

AMERICAN STRING QUARTET—Pianist Robert McDonald, violinists Mitchell Stern, Laurie Carney, violist Daniel Avshalomov, violoncellist David Geber. Works by Beethoven, Schumann. Manhattan School of Music, Broadway at 122nd St., at 8. Free.

THE EROICA TRIO PLUS ONE—Music by Schubert. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

JULIUS GROSSMAN ORCHESTRA, Julius Grossman conductor. South Queens Multi-Service Center, 156-45 84th St, Howard Beach, Queens, at 1:15. Free.

Friday, October 30

NEW YORK PHILHARMONIC—See 10/29. Today at 2.

NEW YORK POPS, Skitch Henderson conductor. Waxman's *The Creation of the Monster;* Saint-Saens' *Danse Macabre;* Dukas' *The Sorcerer's Apprentice;* Stravinsky's *Firebird, Finale.* Special guest: The Amazing Kreskin. Carnegie Hall at 8. $15–$22.50.

COLORADO QUARTET, with pianist Menahem Pressler. Works by Haydn, Shostakovich, Brahms. Weill Recital Hall at 8. $12.

BASICALLY BACH FESTIVAL—Musica Sacra Chorus and Orchestra, Richard Westenburg conductor; soprano Judith Nelson, tenor Stephen Oosting, mezzo Lorie Gratis, bass Kevin Deas. Bach's *Magnificat*, Canata No. 80; Handel's *Dixit Dominus*. Avery Fisher Hall at 7:30. $10–$25.

TONY BENNETT—Radio City Music Hall at 8. $20, $25.

ITALY ON STAGE—Ensemble Barattelli, Sylvano Bussotti conductor. Music by Bussotti, Evangelisti, Nono, Crivelli, Maderna, Scelsi. Guggenheim Museum, 5th Ave. at 89th St. (360-3503), at 8. $7, $10.

BILLY TAYLOR—Music of Ellington, Basie, Henderson, Waller, Goodman. Metropolitan Museum of Art, 5th Ave. at 82nd St. (570-3949), at 8. $10.

WILLIAM WOLFRAM, pianist. Works of Schumann, Liszt, Haydn, Rachmaninoff. Alice Tully Hall at 8. $9.

JOHN SHAW QUINTET—Jazz Center of New York, 380 Lafayette Street (505-5660), at 9. $10.

MANHATTAN STRING ORCHESTRA, Wolfgang Engels conductor. Works of J.S. Bach. Manhattan School of Music, Broadway at 122nd St. (749-2802), at 8. Free.

DUOCONCERTANT—Classical, jazz, Brazilian music. The Bloomingdale House of Music, 323 West 108th St. (663-6021), at 8. Free.

JAZZ FRIDAY CONCERT—Tenor saxophonist Loren Schoenberg, drummer Kenny Washington, pianist Kick Katz. Great Hall, 7 E. 7th St. at Third Ave., at 8. Free.

TIMOTHY EDDY, cellist/**GILBERT KALISH,** pianist. Works of Schumann, Shostakovich, Messiaen, Beethoven. Mannes College of Music, 150 W. 85th St. at 8. Free.

JAZZ AT NOON—Today featuring vibraphonist Warren Chiasson. Cafe 43, 147 W. 43rd St., at noon. $5.

Saturday, October 31

NEW YORK PHILHARMONIC—See 10/29.

ITZHAK PERLMAN/TORONTO SYMPHONY, Andrew Davis conductor. Mendelssohn's Violin Concerto in E minor; Saint-Saens' *Introduction and Rondo Capriccioso;* Verdi's Overture to *LaForza del Destino;* Stravinsky's *The Rite of Spring.* Carnegie Hall at 8. $12–$30.

IDA KAVAFIAN, violinist, violist. **ANI KAVAFIAN,** violinist. Bach's Sonata in G major; Mori's *Difference* for Two Violins; Lachner's Trio in D major; Mozart's Duo No. 1 in G major; Schumann's *Fairy Tales;* Sarasate's *Navarra.* 92nd St. Y at 8. $12.50–17.50.

HAROLD ZABRACK STUDENTS RECITAL—Weill Recital Hall at 2. $10.

ROBERT PHILLIPS—Classical guitarist. Weill Recital Hall at 8:30. $8.

BENEFIT FOR THE WORLD HUNGER YEAR—Buskin & Batteau, Tom & Steve Chapin. Folk/pop music. Town Hall at 8. $14, $18.

GROVER WASHINGTON JR., saxophonist, with guest singer, Gil Scott-Heron. Beacon Theatre, 74th and Broadway (496-7070), at 8, 11:30. $20, $22.50.

MASTER PLAYERS OF NEW YORK, Stephen Pomerantz conductor. Mozart's *Adagio and Fugue*, Clarinet Concerto in A major, Symphony No. 40 in G minor. Merkin Concert Hall at 8. $15.

ITALY ON STAGE—See 10/30.

LYNN HARRELL, cellist. Bach's Suite No. 2 in D minor, Suite No. 6 in D major; Hindemith's Sonata for Cello; Erb's *Aura II:* Fantasy for cello (premiere). Metropolitan Museum, 5th Ave. at 82nd St. (570-3949), at 8. $15.

PEOPLES' SYMPHONY CONCERTS—Auryn String Quartet, oboist Douglas Boyd. Haydn's String Quartet in C major; Mozart's Oboe Quartet in F major; Bartok's String Quartet No. 5. Washington Irving High School, 16th St. at Irving Place (586-4680), at 8. $3.

LIBERTAD LAMARQUE—Argentinian artist. Madison Square Garden at 8:30. $20, $25.

ELIZABETH HODES, vocalist. Lincoln Center Library at 2:30. Free.

BARBARA LONG, violinist/**ALBERT LOTTO,** pianist. Beethoven's *Kreutzer* Sonata; works by Kreisler. Hunter College Playhouse, 68th St. at Lexington, at 8. Free.

JAI—Instrumental folk music. Advent Lutheran Church, 2504 Broadway at 93rd (718-426-8555), at 8. $8.

NINGRAD STATE SYMPHONY, Alexander Dmitriev conductor. Liszt's Second Piano Concerto; Tchaikovsky's *Pathetique;* Debussy's *La Mer.* Queens College Colden Center, Kissena Blvd. and the Long Island Expressway (718-793-8080), at 8:30. $25–$30.

ANCIS HEILBUT, pianist. Theodore Roosevelt Birthplace, 28 East 20th St, at 2. $1.

SEWOOD CHAMBER ENSEMBLE—Mozart's *Don Giovanni;* Gounod's *Petite Symphonie;* Rossini's Sonata #5; Beethoven's Octet for Winds. Sunnyside Reformed Church, 48th St. and Skillman Ave.(718-4614), Queens, at 8. $9.

AL WINDOW CHAMBER ENSEMBLE—Benefit concert and costume party. Flutist Charla Abraham, cellist Nancy Ives, soprano Lynne Vardaman, pianist Christopher Vassiliades, bass clarinetist Carla Wasson, violinist Roger Zahab. Turtle Bay Music School, 244 E. 52nd St. (316-0736), at 7:30. $20.

LICON—Celtic band. Eagle Tavern, 14th St. at Ninth Ave., at 9, 10:30. $5.

Sunday, November 1

RONTO SYMPHONY, Andrew Davis conductor (Mr. Davis' final appearance as conductor); tenor Jon Vickers. Britten's Four Sea Interludes from *Peter Grimes;* Mussorgsky's *Songs and Dances of Death;* Dvorak's Symphony No. 8. Carnegie Hall at 3. $14–$25.

EW YORK PHILHARMONIC CHAMBER ENSEMBLE, Felix Kruglikov conductor. Mozart's Piano Quartet in E-flat major; Rex' *Song Cycle on A.E. Housman Poems;* Loeffler's Two Rhapsodies for viola, oboe, and Piano; Hindemith's *Kammermusik* No. 1. Merkin Concert Hall at 3. $10.

UCIANO PAVAROTTI—Benefit for Carnegie Hall with pianist John Wustman. Works by Scarlatti, Stradella, Schubert, Bach, Gounod, Verdi, Liszt, others. Carnegie Hall at 8. $250.

UGENE ROWLEY, pianist. Schoenberg's *Sechs Kleine Klavierstucke;* Bach's *Chromatic Fantasy and Fugue;* Beethoven's *Fifteen Variations and Fugue;* Cuckson's Sonate No. 2 for Piano; Franck's *Prelude, Chorale and Fugue.* Merkin Concert Hall at 8. $7.

NDRAS SCHIFF, pianist. Bach's *Well-Tempered Clavier,* Book Two. Alice Tully Hall at 3. $16.

ICHAEL PARLOFF, flutist. Works by Mozart, Frank Martin, Allen Shawn, Howard Hanson, Francois Devienne. Alice Tully Hall at 8. $10.

ENINGRAD STATE SYMPHONY, Alexander Dmitriev conductor; pianist Lazar Berman. Tchaikovsky's *Pathetique*; Liszt's Piano Concerto No. 2 in A; Debussy's *La Mer*. Avery Fisher Hall at 3. $30.

ARGARET PRICE, soprano/**JAMES LEVINE,** pianist. Works of Mozart, Schubert, Mahler, Strauss. Metropolitan Opera House at 5. $10–$25.

YNNEN YAKES, soprano. Weill Recital Hall at 5:30.

ENNIS MOORMAN, pianist. Weill Recital Hall at 2. $12.

ICHARD GOODE, pianist. Beethoven's Sonata No. 13 in E-flat major, No. 14 in C-sharp minor, No. 15 in D major, No. 5 in C minor, No 31 in A flat major. 92nd St. Y at 3. $12.50.

ALY ON STAGE—Miryam Meghnagi. "Songs of the Italian and Mediterranean Jewish Tradition." Jewish Museum, 1109 Fifth Ave., at 4. Museum donation.

ORKS AND PROCESS SERIES—Works performed by Steve Reich, Pat Metheny, The Brooklyn Philharmonic; Kent Nagano conductor. Guggenheim Museum, 1071 Fifth Ave. (360-3555), at 7. $10.

MEMORIES OF A GOLDEN AGE: CANTORIAL AND JEWISH FOLK MUSIC." Cantors Louis Danto, Israel Goldstein, David Lefkowitz, Albert Mizrah to perform in concert. Jewish Theological Seminary of America, 3080 Broadway at 122nd St. (678-8036, 316-1465), at 8. Free.

IBERTAD LAMARQUE—See 10/31. Today at 2:30.

AUL SPERRY, lyric tenor. Songs by Larry Alan Smith, Robert Convery, John Musto, Robert Beaser, Christopher Berg. On Museum Mile, 5th Ave. at 103rd St. (534-1672), at 2. $5.

AINT BARTHOLOMEW'S CHOIR, James Litton conductor. "Festival service of choral evensong for All Saint's Day." St. Bartholomew's Church, 109 East 50th St. (751-1616), at 3. Free.

ALBERT MARKOV, violinist/**DMITRIY COGAN,** pianist/**YE-MAIN LIU,** violinist. Works of Schubert, Ravel, Markov. Manhattan School of Music, 120 Claremont Ave. (749-2802), at 3. Free.

AMERICAN MUSIC WEEK—Celebrants include: Allen Brings, Elizabeth Bell, Leo Kraft, Ron Mazurek, Edward Smalldone, Irwin Swack. Christ and St. Stephen's Church, 120 W. 69th St., at 3. $7.

JAZZ MASS—Eddie Bonnemere Orchestra, Jesu Choir at 5. Long Island University Jazz Ensemble, director Pete Yellin at 7. St. Peter's Church, 619 Lexington Ave. $5.

REQUIEM, by Maurice Durufle. The Cathedral Choirs, Paul Halley conductor; organist Dorothy Papadakos.The Cathedral of St. John the Divine, 112th St. and Amsterdam Ave., at 7. Free.

MUSICA VIVA, Walter Klauss conductor. Purcell's *Ode on St. Cecilia's Day;* Poulenc's *Mass* in G; Mozart's *Regina Coeli, Exsultate Jubilate.* Unitarian Church of All Souls, 1157 Lexington Ave. (535-5530), at 7. $10.

DAWN UPSHAW, soprano/**ALEXANDER SCHNEIDER,** violinist. Bach's Cantata No. 202: *Weichet nur, Betreubte Schatten.* Works by Schubert, Mozart. New School Auditorium, 66 W. 12th St. (741-5689), at 2. $7.

HAVANA SINGS—Cuban songs and zarzuelas. Equitable Tower, 787 Seventh Ave., at 3. $18.

MUSIC IN THE MASS—*Requiem,* by composer John Rutter. Church of the Good Shepherd, 240 E. 31st St. (689-1595), at 11. Free.

ALAN GOLDSPIEL, classical guitarist. Brooklyn Museum, 200 Eastern Pkwy, Brooklyn (718-783-3077), at noon. Museum donation.

MUSICIANS OF BROOKLYN INITIATIVE—Performers include: Guitarist Steve Groves, vocalist Angel Lavan, African-American jazz band Vishnu Wood and Safari East. Prospect Park Picnic House, Prospect Park West at 3rd St., at 3. $5.

MEL TORME/LESLIE UGGAMS/PETER NERO—"The Great Gershwin Concert." Queens College Colden Center, Kissena Blvd., and the Long Island Expressway, Queens, at 8. $17–$22.

ROSEWOOD CHAMBER ENSEMBLE—See 10/31. Today: St. Mathias R.C. Church, 58-15 Caltalpa Ave., Ridgewood, Queens, at 3. $9.

DIVERSE BAROQUE CONCERTI—Scarlatti's Concerto Grosso in d minor; Bach's Concerto for Harpsichord in A Major; Sammartini's Concerto in F for Soprano Recorder; Telemann's Concerto for Recorder, Flute and Strings. St. Ignatius, West End Ave. and 87th St. at 4. $6.

Monday, November 2

ST. PAUL CHAMBER ORCHESTRA, Pinchas Zukerman conductor; pianist Marc Neikrug. Works by Spohr, Neikrug (N.Y. premiere), Elgar, Beethoven. Carnegie Hall at 8. $11–$20.

JEAN DEIS, tenor/**CHARLES WEBB,** pianist. David Baker's *If There Be Sorrow, The Smile, A Song* (N.Y. premiere). Works also by Liszt, Massenet, Strauss, Kronelein, Puccini. Merkin Concert Hall at 8. $10.

WORKS AND PROCESS SERIES—See 11/1.

INOUE CHAMBER ENSEMBLE, Kazuko Inoue conductor. Christ and St. Stephen's Church, 120 W. 69th St., at 8. Free.

MUSIC AT NOTRE DAME—Faure Requiem. The Notre Dame Choir and orchestra; David Schofield conductor. Church of Notre Dame, 405 W. 114th St., at 7:30. $5.

ANDY WARSHAW/ANDY TEIRSTEIN—"The Manhattan Bridge." *Gentlemen with Scars, Sugar Between Her Toes, Paris Sex Shop;* all new works for new song series at Dance Theater Workshop. DTW, 219 W. 19th St.(924-0077), at 8. $8.

JUBAL TRIO—Works by Faure, Persichetti, Mozart, Britten, Mamlok, Gideon. The Church of the Good Shepherd, 240 E. 31st St. (689-1595), at 8. $10.

"BLUE MONDAYS" BLUES SERIES—Tonight featuring Eddie Kirkland. Cuando Building, 9 Second Ave., at 8. $7.50.

TRINITY CHURCH CHOIR, James A. Simms conductor. Mozart's *Requiem.* Trinity Church, Broadway at Wall St., at 12:45. Free.

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SECOND PRESBYTERIAN CHURCH CHOIR, Harold Stover conductor; organist Stephen Rumpf. Mozart's *Missa Brevis* in C, Sonata in C for Organ and Strings; Bach's Prelude and Fugue in B minor. Second Presbyterian Church, 6 W. 96th St. (749-1700), at 8. Free-will offering.

Tuesday, November 3

NEW YORK PHILHARMONIC—See 10/29. Tonight at 7:30.

THE PHILADELPHIA ORCHESTRA, Riccardo Muti conductor; pianist Claudio Arrau. Stucky's Concerto for Orchestra (N.Y. premiere); Beethoven's Piano Concerto No. 5, Symphony No. 7. Carnegie Hall at 8. $14–$36.

JUNE MURANO-MURRAY/JOHN FORCONI, pianists. Works include Bach, Busoni, Rachmaninoff, Gershwin, Franck. Merkin Concert Hall at 2. $5.

SYLVIA KAHAN, pianist. Byrd's *O Mistris Myne, All in a Garden Green;* Whyner's Sonata per Pianoforte; Beethoven's Sonata in E-flat major; Rzewski's North American Ballads. Merkin Concert Hall at 8. $8.

CHRYSTAL GARNER, violist/**WARREN GEORGE WILSON,** pianist. Weill Recital at 8. $12.

MUSICAL ELEMENTS—Gruber's *Frankenstein;* Cummings' *I Wish They all Could Be...*(N.Y. premiere); Del Tredici's *Haddock's Eyes.* 92nd St. Y, at 8. $10.

CHAMBER MUSIC CONCERT—Juilliard student concert. Alice Tully Hall at 8. Free, tickets required.

ANDY WARSHAW/ANDY TEIRSTEIN—See 11/2.

AMERICAN WOMEN COMPOSERS—The Downtown Chamber & Opera Players perform *The Distaff Side.* The New School, 66 W. 12th St. (741-5667), at 8. $3.

SEM ENSEMBLE/GROUP PIAP—Works include: *Snare Drum for Camus, Roundwound, Wilsie Bridge.* Paula Cooper Gallery, 155 Wooster St., at 9. $8.

ST. THOMAS CHOIR—Works of Haydn, Brixi, Mozart. St. Thomas Church, 5th Ave. at 53rd St., at 7:30. $8.

SOLISTI NEW YORK, Ransom Wilson conductor, flute soloist. Works by Mozart. Trinity Church, Broadway at Wall St., at 12:45. Free.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—September 21–April 16, 1988. Tickets, $16–$95. 10/26 at 8: Wagner's *Das Rheingold,* Levine conducting; Shade, Gilmore, Gjevang, Jerusalem, Baker, Heistermann, Mazura, Morris, Courtney, Macurdy, Haugland, Park, Kesling, Parsons. 10/27 at 8: Puccini's *Tosca,* Badea conducting; Marton, Giacomini, Milnes, Tajo. 10/28 at 7: Wagner's *Die Walkure,* Levine conducting; Behrens, Altmeyer, Gilmore, Lakes, Sotin, Haugland. 10/29 at 8: Massenet's *Manon,* Rosenthal conducting; Vaness, Kraus, Laciura, Parce, Courtney, Van Allan. 10/30 at 8: Puccini's *La Boheme,* Rudel conducting; R. Alexander, Daniels, Bruno Beccaria (debut), Schexnayder, Hartman, Cheek, Capecchi. 10/31 at 1: *Tosca;* same as 10/27. 10/31 at 7: *Die Walkure*; same as 10/28, except W. Meier for Gilmore, Jenkins for Lakes.

New York City Opera

NEW YORK STATE THEATER—Through 11/15. Tickets, $5–$42. **Note:** All foreign-language operas are performed with supertitles. 10/27 at 8: Mozart's *Die Zauberflote,* Comissiona conducting; Girard, Sublett, Outland, Opalach, G. Stapp. 10/28 at 8: Stravinsky's *The Rake's Progress* (in English), Mester conducting; Hynes, Castle, Garrison, Wexler. 10/29: no performance. 10/30 at 8: Puccini's *Tosca,* Siciliani conducting; Roark-Strummer, Grayson, Roloff. 10/31 at 2: Strauss's *Die Fledermaus* (in English), Pallo conducting; Holleque, Hauman, Beudert, Orth, Pedrotti, McKee, Billings, Harrold. 10/31 at 8: Puccini's *Turandot,* Boncompagni conducting; Tremetiere, Davis, Polozov, Perry, Parcher. 11/1 at 1, Comissiona conducting: Mascagni's *Cavalleria Rusticana*—Bouleyn, Algieri, Wexler; with Leoncavallo's *Pagliacci*—Cusack, West, Elvira, Parcher. 11/1 at 7: *Die Zauberflote*; same as 10/27, except Bergeson conducting, Julian Rodescu (debut) for G. Stapp. No performance 11/3.

Other

DON GIOVANNI, by Mozart. Celebrating the bicentenni of the opera's premiere, the Brooklyn College Oper Theater presents a version directed by Ricard Barret With the Orchestra of the Conservatory of Musi Dorothy Klotzman conducting. 10/29, 31 at 7:3 11/1 at 3; $10. (Preview, 10/28 at 2; $8). Brookly College Whitman Hall, near Flatbush and Nostran Aves. (718-434-1900).

AFTER DINNER OPERA COMPANY—Double bill: Seymour Barab's *Passion in the Principal's Office* (worl premiere), introduced by the composer. Mark Bucci *Sweet Betsy From Pike,* "a horse opera." Lincoln Cente Library. 11/2 at 4. Free.

AMATO OPERA—Verdi's *La Traviata.* 319 Bowery (228 8200). 10/30, 31, 11/7 at 7:30; 11/1, 8 at 2:30. $12

OPERATIC CONCERT—Manhattan Opera Associatio "An Afternoon of Italian Opera"; a benefit, with soloists, and an orchestra conducted by Sybille Werne Selections from *Rigoletto, La Boheme,* others. Trinit School, 101 W. 91st St. (769-4217). 11/1 at 3. $15

REGINA OPERA COMPANY—Four singers, in arias and ensembles from opera and operetta; also songs in variou languages. Regina Hall, Twelfth Ave. and 65th St. Brooklyn (718-232-3555). 11/1 at 4. $3.

DANCE

The Joffrey Ballet

CITY CENTER THEATER—10/27–11/22. Tickets $7.50–$40. 10/27 at 7:30: *The Dream, La Vivandier Pas de Six, Light Rain* (company gala—265-7300) 10/28 at 8, Diaghilev evening: *Parade, L'Apres-mid d'un Faun,* Nijinsky's *Le Sacre du Printemps* (N.Y. premiere). 10/29 at 8, Ashton evening: *The Dream, Monotones I and II, Les Patineurs.* 10/30 at 8: *Arden Court, Three Preludes, La Vivandiere Pas de Six, Force Field* 10/31, at 8; 11/1 at 2 and 7:30: *La Fille Mal Gardee.*

Feld Ballet

JOYCE THEATER—Final week. Tickets, $25. 10/27 at 8: *Straw Hearts, Return to Maria La Baja, Embraced Waltzes.* 10/28 at 8: *Aurora II, Adieu, A Dance for Two.* 10/29 at 8: *Meadowlark, Over the Pavement, Skara Brae.* 10/30 at 8: *Straw Hearts, Return to Maria La Baja, Embraced Waltzes.* 10/31 at 2: *Harbinger, Medium: Rare, Theatre, Intermezzo II.* 10/31 at 8: to be announced.

Other

BALLET HISPANICO Davis Hall, CCNY, W. 133rd St. and Convent Ave. (690-4100). 10/30, 31 at 8. $12.

BHARATA NATYAM—Hema Rajagopalan performs dance of South India. Greenwich House, 27 Barrow St. (206-1050). 10/30 at 8. $10.

DEBORAH CARR THEATRE DANCE ENSEMBLE—*Masque of the Red Death, The Lottery, Opus 51* (opening dance). Emanu-El Midtown Y, 344 E. 14th St. (674-7200). 10/31, 11/1 at 8. $8.

EKATHRINA SOBECHANSKAYA AND HER ORIGINAL TROCKADERO GLOXINIA BALLET COMPANY—Works include *Les Bijoux, Roses and Butterflies, An Olde Russian Fairytale, The Trans-Siberian Express.* La Mama E.T.C., 74A E. 4th St. (475-7710). 10/28–11/8, Wed.–Sun. at 7:30. $12.

THE GARASHA—Japanese traditional dance, performed by a company of ten, choreography by Mitsugiku Bando. La Mama E.T.C., 74A E. 4th St. (475-7710). 10/29, 30, 31 at 8; 11/1 at 3 and 8. $8.

LIZ LERMAN AND THE DANCE EXCHANGE—*Russia: Footnotes to History.* DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 10/29–31 at 8; 11/1 at 3. $8. Proceeds of 10/29 performance will go to the Food and Hunger Hotline.

MARTHA BOWERS DANCE/THEATRE/ETCETERA—Continental Insurance Atrium, 180 Maiden Lane at Front St. 10/28 at 12:15. Free.

NATIONAL DANCE COMPANY OF SENEGAL—Lehman Center, Bedford Park Blvd. West at Goulden Ave., Bronx (960-8833). 11/1 at 3. $13–$17.50.

ROBERT BANTA, composer-choreographer. "Multi-directional works." Nikolais-Louis Choreospace, 33 E. 18th St. (924-0077). 10/30, 31, 11/1 at 8. $7.

RESTAURANT DIRECTORY

EY TO ABBREVIATIONS

	Breakfast
r	**Brunch**
	Lunch
)	**Dinner**
	Supper
I)	**Inexpensive—Mostly $15 and under***
M)	**Moderate—Mostly $15-$35**
E)	**Expensive—Mostly $35 and over***
E	**American Express**
B	**Carte Blanche**
C	**Diners Club**
MC	**MasterCard**
	Visa
ormal:	**Jacket and tie**
ress opt:	**Jacket**
asual:	**Come as you are**

Average cost for dinner per person ordered à la arte.

This is a list of advertisers plus some of the city's most opular dining establishments.

lease check hours and prices in advance. Rising food nd labor costs often force restaurateurs to alter prices on hort notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) harge. Many restaurants can accommodate parties in rivate rooms or in sections of the main dining room—sk managers for information.

MANHATTAN

Lower New York

AMAZONAS—492 Broome St. (966-3371). Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–5. D Sun.–Thu. 5–11:30, Fri.–Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC.**

ANGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. French. Spcls: breast of duck with ginger cassis sauce, bouillabaisse, lobster neptune. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC.**

CAROLINE'S AT THE SEAPORT—89 South St., Pier 17. (233-4900). *Casual. American-Seafood. Spcls: lobster* with cayenne and lime butter, smoked black cod and shellfish stew with olives and summer squash, peppered rib eye steak with tamarind chutney. Res. sug. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. Ent. **(M)** **AE, CB, MC, V.**

CINCO DE MAYO—349 W. Broadway, bet. Broome and Grand Sts. (226-5255). Casual. Mexican. Spcls: budin de tortilla, menudo norteno, alambres de cambrones. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. 11 a.m.–3. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 50. Ent. Thu.–Sat. **(M)** **AE, DC, MC, V.**

5 & 10 NO EXAGGERATION—77 Greene St., at Spring St. (925-7414). Casual. Continental. Spcls: steak ambassador in sesame plum sauce, char-broiled chicken marengo in jalapeno pepper and chutney sauce, veal champagne with apples. Res. sug. D Tue.–Thu. 5–11, Fri.–Sat. to midnight. Champagne Br Sat.–Sun. noon–3. 1940s-style ent. Wed.–Sat. **(M)** **AE, MC, V.**

FLUTIE'S PIER 17— 89 South St. (693-0777). **River Room:** Casual. American. Spcls: prime steak, chops, seafood, 3-to-8-lb. lobsters. Res. sug. L Mon.–Fri. 11:30 a.m.–5. Buffet Br Sat. 11 a.m.–4, Sun. to 9. D daily 5–11. Private parties for 10–400. **(M) Oyster Bar:** Spcls: raw bar, chowders, sandwiches. Open daily for L and D 11 a.m.–10. **(I)** **AE, CB, DC, MC, V.**

GIOVANNI'S ATRIUM—100 Washington St., at Rector St. (344-3777). Dress opt. Roman/Italian. Spcls: cannelloni, beef and veal alla borgia. Res. sug. L and D Mon.–Fri. 11:30 a.m.–9. Pre-theater D. Live ent. 5:30–10:30. Banquets for 15–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GRAND ON READE—107 Reade St., bet. W. Broadway and Church St. (513-0610). Dress opt. American/continental. Spcls: escalope of salmon wrapped with garden vegetables, calf's liver sauteed with wine served in puff pastry. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 6–11. Private parties for 150. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. American/classic. Spcls: scallop ravioli with leek and fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provencal. Res. sug. D Tue.–Thu. 6–midnight, Fri.–Sat. to 1 a.m. Pre-theatre D Tue.–Fri. 6–8. Br Sun. 11:30–8:30. Ent. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

JEREMY'S ALE HOUSE—259 Front St., at Dover St. (964-3537). Casual. American/seafood. Spcls: fried seafood, hero steak sandwiches, fish and chips. Open Mon.–Fri. 8 a.m.–9, Sat.–Sun. noon–7. **(I)** **No credit cards.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5–10. Barroom: 11:30 a.m.–1 a.m. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

NEW DEAL—152 Spring St. (431-3663). Casual. American. Spcls: veal with morels, sole with ginger and lobster, blackened rib eye steak. Res. sug. L Tue.–Fri. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5–10:30, Fri.–Sat. to 11:30. Private parties for 100. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

SGARLATO'S CAFE—Pier 17, South Street Seaport, Promenade Level. (619-5226). Casual. Continental. spcls: seafood fettuccine al Fredo, grilled swordfish, chicken piccata. L Mon.–Sat. 11–4. Br Sun. 11–3. D Sun.–Thu. 4–11, Fri.–Sat. to 1 a.m. **(M)** **AE, DC, MC, V.**

SKYWARD CAFE—165 Water St. (509-5252). Dress opt. Continental. Spcls: fettuccine Alfredo with crabmeat, scampi amorous, scaloppine veal francese. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–10. Private parties for 25–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St., at Houston St. (243-4940). Casual. Bahian/Brazilian. Spcls: vatapa, cararao tropical (shrimp with chunks of pineapple), mariscada. Res. nec. D only Tue.–Sat. 7–midnight. Ent. Closed Sun. and Mon. **(M)** **AE, CB, DC, MC, V.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Fri. 5–1 a.m, Sat. 11:30 a.m.–3 a.m., Sun. 11:30 a.m.–11. **(I–M)** **AE, CB, DC, MC, V.**

SOUEN—210 Sixth Ave., at Prince St. (807-7421). Casual. Japanese-style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.–Sat. noon–11, Sun to 10. Also **2444 Broadway, bet. 90th–91st Sts.** (787-1110). **(I)** **AE.**

SPIRIT OF NEW YORK—Pier 11, South St. at Wall St. (279-1890). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

S.P.Q.R.—133 Mulberry St. (925-3120). Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thu. 11:30 a.m.–midnight., Fri. to 1 a.m., Sat. 1–1 a.m., Sun. 1–11. Private banquet room. Free D parking. Ent. **(M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Sun.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight. Br Sat.–Sun. 11:30 a.m.–4:30. **(I)** **AE, MC, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M) Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South and Front Sts. (344-5959). Casual. American/Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.–Fri. noon–4. D Sun.–Thu. 4–10, Fri.–Sat. to 11. Private parties 25–150. **(M)** **AE, CB, DC, MC, V.**

Greenwich Village

CAFE CEFALU—259 W. 4th St., bet. Charles and Perry Sts. (989-7131). Casual. Italian. Spcls: homemade tagliarini, agnolotti, gnocchi, veal piccata. Res. sug. D only 5:30–11 daily. **(I-M)** **AE.**

COVENT GARDEN—133 W. 13th St. (675-0020). Casual. Continental. Spcls: crisp duckling with fresh fruit sauce, Norwegian salmon en papillote, sesame chicken with orange ginger sauce. Res. sug. L Tue.–Fri. noon–3. D Sun.–Mon. 5–11, Tue.–Thu. to 11:30, Fri.–Sat. to midnight. Br Sat.–Sun. noon–3:30. Parties for 10–150. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30 a.m.–3. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, MC, V.**

GARVIN'S—19 Waverly Pl. (473-5261). Casual. American/Continental. Spcls: baby Coho salmon, rack of lamb, boneless roast duckling Valencia. Res. sug. L Mon.–Fri. 11:30 a.m.–3:30. D Sun.–Tue. 5–11, Wed.–Thu. to 11:30, Fri.–Sat. to midnight. Br Sat.–Sun. 11 a.m.–4. Pre-theater D 5–7. **(M)** **AE, CB, DC, MC, V.**

HUNAN BALCONY—305 Sixth Ave., bet. Carmine and W. 3rd Sts. (807-0005). Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res.

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MARTA—75 Washington Place. (673-4025). Casual. Northern Italian. Spcls: linguini carbonarra, gnocchi al pesto, veal cardinale, chicken alla Valdostana, veal alla Marchello. Res. sug. L and D Tue.–Thu. noon–11, Fri.–Sat. to 11:30, Sun. 1–11. Closed Mon. **(M)** **AE, MC, V.**

MONTE'S—97 Macdougal St. (228-9194; 674-9456). Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon., Wed.–Sun. noon–11. Closed Tue. **(M)** **AE, CB, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St. (260-3434). Casual. American. Spcls: prime sirloin, lamb and veal chops, fresh fish, pasta. Res. sug. Br Sat.–Sun 11 a.m.–4. D daily 5–midnight. 2 hr. free D parking. Ent. nightly from 9. **(M)** **AE, CB, DC, MC, V.**

RINCON DE ESPANA—226 Thompson St. (475-9891). Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.–Sun. noon–3. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Guitarist evenings. Also **82 Beaver St.** (344-5228). L Mon.–Fri. noon–3. D Mon.–Thu. 3–9, Fri. to 10, Sat. to 11:30. Ent. Fri. and Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

TEXARKANA—64 W. 10th St. (254-5800). Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6–midnight. S Tue.–Sat. midnight–3:45 a.m. Private parties. **(M)** **AE, DC.**

TOONS—417 Bleecker St., at Bank St. (924-6420). Casual. Bangkok. Spcls: pla lad prig, frog legs, pla muk pad tua. Res. sug. D Mon.–Thu. 5–11:30, Fri.–Sat. to midnight, Sun. 4–11. **(I-M)** **AE, MC, V.**

24 FIFTH AVENUE—24 Fifth Ave., at 9th St. (475-0880). Casual. American. Spcls: medallions of roasted lobster with spaghettini, grilled swordfish with two mustard sauce and fried onions, roast Long Island duckling with quince compote, saffron and green peppercorn sauce. Res. sug. L Mon.–Fri. noon.–3:30. Br Sat. noon–4, Sun. from 11 a.m. D daily 5–11. **(M)** **AE, CB, DC, MC, V.**

VANESSA—289 Bleecker St. (243-4225). Casual. Nouvelle American-French. Spcls: rack of lamb with pine nuts, sautéed red snapper with macadamia nuts, sautéed salmon with four onions, Vanessa chocolate. Res. sug. L Mon.–Fri. noon–3:30. Br Sat.–Sun. noon–5. D daily 5:30–midnight. Pre-theatre D 5:30–7:30. Harpist nightly. **(M)** **AE, DC, MC, V.**

ZINNO—126 W. 13th St. (924-5182). Casual. Italian. Spcls: chicken della casa, vitello tonnato, linguine alla vodka. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–11, Fri.–Sat. to 11:30, Sun. 5:30–10:30. Music nightly. **(M)** **AE, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. 4:30–9. Br Sun. noon–4. Sidewalk cafe. **(M)** **AE, CB, DC, MC, V.**

BALKAN ARMENIAN—129 E. 27th St. (689-7925). Casual. Armenian/Middle Eastern. Spcl: Balkan shish kebab, stuffed fish, stuffed mussels. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 4:30–9, Fri.–Sat. to 10. Complete D. Closed Sun. **(I-M)** **AE, DC, MC, V.**

CANASTEL'S—229 Park Ave. So., at 19th St. (677-9622). Casual. Northern Italian. Spcls: cappellini alla trevisana, scampi alla Franco, red snapper del golfo. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m., Sun. 4–11. **(M)** **AE, DC, MC, V.**

CRYSTAL FOUNTAIN—Grand Hyatt, Lexington Ave. at 42nd St. (850-5998). Casual. Continental. Res. sug. Open 6:30 a.m.–midnight daily. Br Sun. 10:30–3. Pianist Mon.–Fri. 8 a.m.–2 p.m. **(M)** **AE, CB, DC, MC, V.**

EL CHARRO ESPANOL—58 E. 34th St. (689-1019). Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thu. 11:30 a.m.–10:30, Fri.–Sat. to 11, Sun. noon–10:30. **(M)** **AE, CB, DC, MC, V.**

HOME ON THE RANGE—135 Third Ave., bet. 14th–15th St. (995-2933). Casual. Texan. Spcls: fajitas, barbecued beef and ribs, smoked meats. Open Mon.–Tue. 11:30 a.m.–1 a.m., Wed.–Thu. to 2 a.m., Fri. to 4 a.m., Sat. 5–4 a.m., Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

HSF—578 Second Ave., at 32nd St. (689-6969). Casual. Hong Kong-style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30 a.m.–3. D Sun.–Thu. 3–11:30, Fri.–Sat. to 12:30 a.m. Private parties for 50. **(I-M)** **AE, CB, DC, MC, V.**

IBIZA—369 Lexington Ave., at 41st St. (953-0342). Casual. Spanish/Continental. Spcls: twin 1¼ lb. lobsters, 2¼ lb. lobster, 3¼ lb. lobster. Res. sug. Open daily 11:30 a.m.–10:30. **(M)** **AE, CB, DC, MC, V.**

INDIAN OVEN II—913 Broadway, bet. 20th–21st Sts. (460-5744). Casual. Indian. Spcls: chicken chat, whole steamed fish in chutney, tikka makhni, tandoori vegetables, handi biryani. Res. nec. L daily noon–3. Br Sat.–Sun. noon–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to midnight. Private parties for 25–30. Music Wed. and Sat. **(M)** **AE, CB, DC, MC, V.**

ISLAND GRILL—40 E. 20th St. (529-3366). Casual. American. Spcls: grilled mahi mahi, grilled yellow-fin tuna, rotisserie basted salmon. L. Res. sug. L Mon.–Fri. 11:45–3. D Mon.–Wed. 5:30–11, Thu.–Sat. to midnight. Bar til 2 a.m. Private parties for 50. Closed Sun. **(M)** **AE, MC, V.**

LA COLOMBE D'OR—134 E. 26th St. (689-0666). Casual. Provençal French. Spcls: bouillabaisse, mignonnette d'agneau aux herbes, ratatouille. Res. nec. L Mon.–Fri. noon–2:30. D daily 6–11. **(M)** **AE, DC, MC, V.**

LA PETITE AUBERGE—116 Lexington Ave., at 28th St. (689-5003). Casual. Provençal French. Spcls: homard a l'Armoricaine, canard a l'orange, souffle Grand Marnier. Res. nec. L daily noon–3. D daily 5–11. Private parties for 50. **(M)** **AE.**

LE PALMIER—37 E. 20th St. (477-6622). Casual. French. Spcls: salmon a la nage, sweetbreads with prunes and port, noisette of lamb with thyme and gratin dauphinois. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Closed Sun. **(M)** **AE.**

MUMBLES—603 Second Ave., at 33rd St. (889-0750). Casual. Regional American. Spcls: Cajun blackened bluefish, fried calamari, 8-oz. hamburger, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat.–Sun. noon–4. **(I)** **AE, MC, V.**

OLE—434 Second Ave., bet. 24th–25th Sts. (725-1953). Casual. Spanish. Spcl: mariscada. L Mon.–Fri. 11:30 a.m.–3. D Sun.–Thu. 4–11; Fri.–Sat. to midnight. Guitarist Wed.–Sun. Reduced rate parking in bldg. **(I-M)** **AE, MC, V.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PESCA—23 E. 22nd St. (533-2293). Casual. Mediterranean seafood. Spcls: cioppino (seafood stew), grouper milanese, seafood lasagna. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 6–10. Pianist nightly 5–9. **(M)** **AE.**

PORTOROZ—340 Lexington Ave., bet. 39th–40th Sts. (687-8195). Casual. Italian. Spcls: Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE PRESIDENT—303 Madison Ave., at 42nd St. (867-0540). Casual. Seafood. Spcls: 3-7 lb. lobster, fishermans platter, Maryland crabcakes, stuffed shrimp. Res. sug. L Mon.–Fri. 11–5. D Mon.–Fri. 5–10, Sat. from 4. Private parties for 50. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

RASCALS DOWNTOWN—12 E. 22nd St. (420-1777). Casual. Regional American. Spcls: grilled swordfish with herb butter, pan-blackened breast of chicken, hamburgers. L Mon.–Fri. 11:30 a.m.–4:45. Br Sat.–Sun. noon–4:45. D daily 4:45–1 a.m. S daily 1 a.m.–2:30 a.m. Disco Tue.–Sat. **(M)** **AE, MC, V.**

ROSSINI'S—108 E. 38th St. (683-0135). Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, V.**

SAL ANTHONY'S—55 Irving Place, bet. 17th–18th Sts. (982-9030). Casual. Italian. Spcls: fresh fettuccine with porcini mushrooms, chicken with olive oil and garlic, hot and cold antipasti. Res. sug. L Mon–Fri. noon–3. Br Sat.–Sun. noon–4. D Mon.–Thu. 3–11, Fri. 3–12:30 a.m., Sat. 4–12:30 a.m., Sun. 4–10. Private parties 20–100. **(M)** **AE, CB, DC, MC, V.**

STRINGFELLOWS—35 E. 21st St., (254-2444). Dress opt. French/Asian. Spcls: kaleidoscopic oysters, grilled swordfish with puttanesca and roast peppers, chicken and crabmeat stir-fry with Thai curry paste. Res. sug. D Mon.–Sat. 8–midnight. S/B Mon.–Sat. midnight–3:30 a.m. Disco dancing nightly from 11:30. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TIME & AGAIN—116 E. 39th St. (685-8887). Casual. American. Spcls: seared shrimp with avocado, papaya, grapefruit and sesame ginger dressing; sauteed breast of chicken stuffed with herbed goat cheese; peach charlotte with caramel sauce. Res. sug. L Mon.–Fri. noon-2:30. D Mon.–Thu. 6–10:30, Fri.–Sat. to 11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TUESDAY'S—190 Third Ave., at 17th St. (533-7900). Casual. American. Spcls: steak, prime ribs, seafood, hamburgers. L Mon.–Fri. 11:30 a.m.–5. Br Sat.–Sun. 11 a.m.–5. D Sun.–Thu. 5–midnight, Fri. and Sat. to 1 a.m. Jazz with Sat. and Sun. Br. **(I-M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

THE BALLROOM—253 W. 28th St. (244-3005). Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. L Tue.–Fri. noon–3. D Tue.–Sat. 5–midnight. Tapas bar. Complete D. Ent. Closed Sun.–Mon. **(M)** **AE, MC, V.**

CADILLAC BAR—15 W. 21st St. (645-7220). Casual. Tex/Mex. Spcls: fajitas, cabrito, mesquite grilled shrimp, nachos. Res. sug. Open Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 4 a.m. Buffet Br Sun. 11:30 a.m.–3. Private parties for 25–500. **(I–M)** **AE, MC, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

CHEERS—120 W. 41st St. (840-8810). Casual. Italian Kosher. Spcls: fusilli alla puttanesca, scaloppine alla francese, abbacchio al forno. Res. nec. L Sun.–Thu. noon–4. D Sun.–Thu. 4–10, Sat. 7:30–1 a.m. Private parties 20–100. Closed Fri. **(M)** **AE, CB, DC, MC, V.**

CHELSEA PLACE—147 Eighth Ave., bet. 17th–18th Sts. (924-8413). Jacket required. Northern Italian. Splcs: fettuccine primavera, veal scaloppine francese, pescatora. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11:30. Ent. nightly from 5. Private parties for 25. **(M)** **AE, CB, DC, MC, V.**

CHELSEA TRATTORIA ITALIANA—108 Eighth Ave. (924-7786). Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini della casa. Res. sug. L Mon.–Fri. noon–5. D Mon.–Sat. 5–midnight. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

CIRELLA'S—400 W. 42nd St. (564-0004). Casual. Traditional Italian. Spcls: penne all' arrabbiata di mare, pizza ai funghi, scaloppine alla francese. Res. sug. Open for L & D Mon.–Fri. 11:30 a.m.–11:30, Sat. from 5. Private parties. Free parking with D 5–1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

DINO CASINI'S—132 W. 32nd St. (695-7995). Dress opt. Italian/Continental. Spcl: veal Sorrentino. Res. sug. L Mon.–Sat. 11:45 a.m.–3:30. D Mon.–Sat. 3:30–9. Complete L and D. Closed Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: brook trout sauteed with raisins, onion, celery and balsamic vinegar; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, MC, V.**

HIDEAWAY—32 W. 37th St. (947-8940). John Drew Barrymore's former townhouse. Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thu. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KASPAR'S—250 W. 27th St. (989-3804). Casual. Continental. Spcls: shrimp with Thai curry, sizzling mussels, escabeche of salmon, rack of lamb, sweetbreads. Res. sug. L Mon.–Sat. noon–4:45. D Mon.–Sat. 4:45–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

L'ACAJOU—53 W. 19th St. (645-1706). Casual. French. Spcls: steak au poivre, ris de veau au Calvados, cervelles au beurre noire. Res. sug. L Mon.–Fri. noon–3. D daily 6:30–11:30. **(M)** **AE, CB, DC, MC, V.**

MANILA—31 W. 21st St. (627-5558). Casual. Philippine. Spcls: lechon, bi bi, kuhol. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D daily 5–11. S Mon.–Sat. 11–2 a.m. Reduced D parking after 6. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

MOGHUL ROOM—401 Seventh Ave., at 33rd St., in the N.Y. Penta Hotal. (947-2010). Dress opt. Indian. Spcls: lamb curry, malai kabab, tandoori shrimp. Res. sug. L Mon.–Fri. noon–3. D daily 5–midnight. **(M)** **AE, DC, MC, V.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th–15th Sts. (242-9040). Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 and all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PAMPLONA—822 Sixth Ave., bet. 28th–29th Sts. (683-4242). Casual. Spanish. Spcl: fillet of sole Marbella. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, *Fri.–Sat. to midnight. Ent. Tue.–Sat. from 6. Private* room for parties. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

SPEED LIMIT 55—154 W. 26th St. (645-8476). Casual. Japanese. Spcls: chicken gridlock (chicken yakitori), lamborghini countach (broiled steak with brandy cream sauce and whole black pepper), 3 musketeers (steamed squid, scallops and shrimp on flounder in wine garlic sauce). Res. sug. L Mon.–Fri. noon–4. D Mon.–Wed. 4–midnight, Thu.–Sat. 4–1 a.m. Closed Sun. **(M)** **AE, MC, V.**

TWENTY: TWENTY—20 W. 20th St. (627-1444). Casual. Regional American. Spcls: linguini with lobster, crayfish and chicken gumbo, Wisconsin black angus steak. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 6–midnight, Fri.–Sat. to 1 a.m., Sun. 5–11. Br Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

WORLD YACHT CRUISES—*Riveranda, Empress of New York, Duchess of New York,* and *Princess of New York, Cabaret*—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Dress opt. American/Continental. Spcls: filet mignon, coulibiac of salmon, stuffed chicken breast, pasta with lobster. Res. nec. L cruise sails Mon.–Sat. at noon. Br Sun. at 12:30. D cruise sails nightly at 7. Private parties for 2–500. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALAMO—304 E. 48th St. (759-0590). Casual. Mexican/Texan. Spcls: steak or chicken fajitas, mole poblano, chicken fried steak. Res. sug. L Mon.–Fri. 11 a.m.–4. D Mon.–Sat. 4–midnight. Private parties for 100. Ent. Thu. and Fri. 2-hr. free D parking from 6. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

ARGENTEUIL—253 E. 52nd St. (753-9273). Jacket required. *American/International. Spcls: grilled red* wine sausage with iced oysters, swordfish braised with caramalized onions and rosemary with risotto, bitter chocolate marquise with vanilla bean sauce and strawberry cream. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30, Sun. 5–10. Pre-theatre D 5:30–6:30. **(M–E)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. Continental. Spcls: grilled salmon with piquant seasoning, L.I. duckling with cranberry relish, fillet of beef with duck liver and merlot wine sauce. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 and Sun. Br. **AE, CB, DC, MC, V.**

BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: choucroute Alsacienne, onion soup, quiche. B daily 6 a.m.–11 a.m. Br Sat.–Sun. 11–5. L Mon.–Fri. 11 a.m.–5. D daily 5–10. S daily 10–6 a.m. **(M)** **AE, CB, DC, MC, V.**

BUKHARA—148 E. 48th St. (838-1811). Casual. Bukhara. Spcls: frontier roasted lamb, duck Bukhara, mellow cream chicken, frontier dal. Res. nec. L Mon.–

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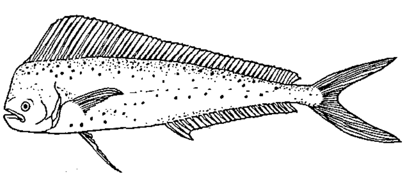

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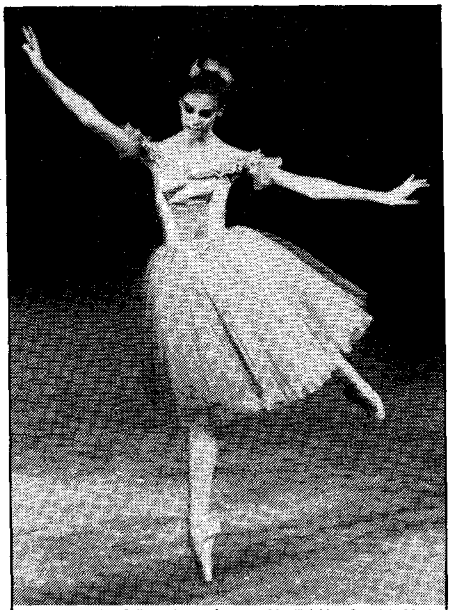

School of American Ballet student performance: Merrill Ashley. Copyright:Martha Swope, 1967.

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Fri. noon–3. D daily 5:30–11. Free D parking after 6. **(M)** **AE, CB, DC, MC, V.**

CAFE 212—212 E. 52nd St. (486-0212). Casual. Japanese/Continental. Spcls: pasta Jananese style, duck negima-yaki with miso sauce, sushi and sashimi combination. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30. Private parties for 10–45. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHEESE CELLAR—125 E. 54th St. (758-6565). Casual. American. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.–Thu. 11:30 a.m.–11, Fri. to midnight, Sat. 5–midnight. Br Sun. 11:30 a.m.–3. **(M)** **AE, CB, DC, MC, V.**

CHEF CHAN'S—845 Second Ave., bet. 45th–46th Sts. (687-7471). Casual. Chinese. Spcls: spicy whole sea bass, bamboo steamed spareribs, Chef Chan's chicken. Res. sug. L and D Mon.–Thu. 11:30 a.m.–10:30, Fri. to 11, Sat. 1–11, Sun. 1–10. Private parties for 70–80. **(M)** **AE, CB, DC.**

CHRIST CELLA—160 E. 46th St. (697-2479). Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CINCO DE MAYO—45 Tudor City Pl. (661-5070). Casual. Mexican. Spcls: alambres de cambrones, carne asada, enchiladas. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, breast of duckling with blueberries. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

EL MOROCCO—307 East 54th St. (750-1500). Formal. Continental. Spcls: salade vigneronee au foie gras tieoe, paillards de saumon au caviar, jumele d'agneau au ragout de morel. Res. sug. D Tue.–Sat. 8–2 a.m. Cocktails from 6. Ent. Private parties. Closed Sun. and Mon. **(E)** **AE, CB, DC, MC, V.**

ENOTECA IPERBOLE—137 E. 55th St. (759-9720). Dress opt. Classical Italian. Spcls: game, fettuccine. Extensive wine library. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, CB, DC.**

FORTUNE GARDEN PAVILION—209 E. 49th St. (753-0101). Dress opt. Chinese/Szechuan/Cantonese. Spcls: crabmeat imperial, Peking duck, cho cho chicken. Res. nec. Open Mon.–Fri. noon–1, Sat. 5–1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). Formal. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:30; after-theater D 10–11:30. Res. nec. Closed Sun. **(E)** **Grill Room:** L Formal. International. Spcls for D: baked quails stuffed with oysters and sausage, rijstafel. L Mon.–Sat. noon–2. D Mon.–Sat. 5:30–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(E)** **AE, CB, DC, MC.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

JAKE'S—801 Second Ave., at 43rd St. (687-5320). Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–3. D Mon.–Sat. 5:30–11. Pianist Mon.–Sat. Free parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis–Sheraton (753-4500). Jacket required. Continental. Spcls: noisette of lamb with roquefort sauce, sautéed supreme of chicken with asparagus tips, fresh Maine lobster. Res. nec. B daily 7 a.m.–10:30 a.m. L daily noon–3. **(E)** **St. Regis Grill:** Casual. D daily 5:30–11:30. Cocktails 4–1 a.m.**(M)** **AE, CB, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: tourtiere of lamb with vegetables of Provence, squab in a turnip bouillon and goat cheese ravioli, leaves of salmon with fall herbs. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 7–10:30, Sat.6–10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St. (753-2729). Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11. Pre-theatre D 5:30–6:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LE CHEVAL BLANC—145 E. 45th St. (599-8886; 986-4729). Jacket required. French. Spcls: canard à l'orange, carré d'agneau bouquetière. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–10. Complete L and D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

L'INCONTRO—307 E. 45th St. (697-9664). Casual. Northern Italian. Spcls: pappardelle provinciale, la pescatora (for 2), veal capricciosa. Res. sug. L Mon.--Fri. 11:30–3. D Mon.–Fri. 5–11, Sat. 5–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PRUNELLE—18 E. 54th St. (759-6410). Formal. French. Spcls: canard de mullard fumee, homard roti au fenouil, tournedos de veau aux pommes caramelisee. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11. **(E)** **AE, CB, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Omni Berkshire Place (753-5970). Dress opt. French/continental. Spcls: country style pasta, Cajun blackened redfish, spinach salad with smoked duck. Res. sug. B Mon.--Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Champagne Br Sat.–Sun. noon–5. **(M)** **AE, CB, DC, MC, V.**

ROMA DI NOTTE—137 E. 55th St. (832-1128). Formal. Italian. Spcls: daily game dishes. Res. nec. D only Mon.–Sat. 6–2 a.m. Dancing nightly. Closed Sun. **(M)** **AE, CB, DC.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SICHUAN PAVILLION—310 E. 44th St. (972-7377). Casual. Szechuan. Spcls: chicken chunks in garlic sauce, Sichuan style jumbo shrimp, crispy whole fish. Res. nec. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–11:30, Sat. 4–11:30. Dim sum Br Sat.–Sun. noon–4. Private parties for 10–100. **(M)** **AE, CB, DC.**

TANG'S CHARIOT—236 E. 53rd St. (355-5096). Casual. Chinese. Spcls: salmon steamed with black beans, crispy shrimp with walnuts, veal with young ginger root. Res. sug. L Mon.–Fri. 11:30–3, Sat.–Sun. noon–5. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Private parties for 10–30. **(M)** **AE, CB, DC, MC, V.**

TORREMOLINOS—230 E. 51st St. (755-1862). Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. eves. Closed Sun. **(M)** **AE, CB, DC, MC.**

TOSCANA—200 E. 54th St. (371-8144). Formal. Northern Italian. Spcls: sliced smoked swordfish with fresh herbs and lettuce, tagliatelle con gamberi e radicchio trevisana. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Private parties for 20–150. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LIE'S RIBS—891 First Ave., at 50th St. (751-0700). Casual. American. Spcls: baby-back ribs, barbecue chicken, beef ribs. L daily 11:30 a.m.–4. D daily 4–1 a.m. Also **59 W. 56th St.** (757-7910). L daily 11:30 a.m.–4. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

GONQUIN—59 W. 44th St. (840-6800). Jacket required. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30, Sun. 6–11. Br Sun. noon–2:15. Late S buffet 9:30–12:30 a.m. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

ERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: Maine lobster gazpacho, skewer of herb soused shrimp and scallops, fettuccine with crabmeat and asparagus tips, free-range chicken with herb mustard. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 11 a.m.–4. L Mon.–Fri. 11 a.m.–4. D daily 4–10. S daily 10–midnight. **(M)** **AE, CB, DC, MC, V.**

E ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St. (581-3580). Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 4:30–10. Pre-theater D. Free D parking. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

U TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE.**

ANGKOK CUISINE—885 Eighth Ave., at 53rd St. (581-6370, 664-8488). Casual. Thai. Spcls: duck with ginger sauce, shrimp with asparagus in curry sauce, charcoal grilled seafood and chicken and ribs. Res. sug. L Mon.–Sat. 11:30–3:30. D Mon.–Sat. 3:30–11:30, Sun. 5–11:30. **(I-M)** **AE, CB, DC, MC, V.**

ARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

OMBAY PALACE—30 W. 52nd St. (541-7777). Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon–3. D Mon.–Sat. 5:30–11:30, Sun. to 10. Complete L and D. Discount D parking. **(I-M)** **AE, CB, DC, MC, V.**

ROADWAY BRASSERIE & WINE BISTRO—226 W. 52nd St., 7th floor of Novotel. (315-0100). Casual. Continental. Spcls: charcoal grilled fish, steak, pasta. Res. sug. B daily 6:30 a.m.–11 a.m. L daily 11:30 a.m.–3. D daily 5:30–midnight. Pre-theater D. **(M)** **AE, MC, V.**

AFE DE FRANCE—330 W. 46th St. (586-0088). Casual. French. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5–10:30, Fri.–Sat. to 11. Complete D. Closed Sun. **(I-M)** **AE, DC, MC, V.**

AFE 43—147 W. 43rd St. (869-4200). Casual. American/French. Spcls: Coho salmon, chicken with marsala wine, tournedos of beef with shallot and chive sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Pre-theatre D 5–9. After-theatre D 9–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

AFE FUNDADOR—146 W. 47th St. (819-0012). Casual. Spanish. Spcls: mariscada, paella, veal Fundador. Res. sug. Open Mon.–Thu. noon–11, Fri.–Sat. to midnight, Sun. 1–10. Private parties for 35. **(I–M)** **AE, CB, DC, MC, V.**

ARAMBA I—918 Eighth Ave., bet. 54th–55th Sts. (245-7910). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

ENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, spiral of salmon filet, fresh fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–2 a.m. Bar till 4 a.m. nightly. Private parties for 300. Video ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

HARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11 a.m.–3, Sun. from noon. S Mon.–Sat. from 10. **(M)** **AE, CB, DC, MC, V.**

DELSOMMA—266 W. 47th St. (719-4179). Casual. Italian. Spcls: veal scaloppine Pagliacci, chicken primavera, fettuccine cabonarra, linguini filetto pomidoro. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Private parties for 20–80. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon–3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M)** **Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

FRANKIE AND JOHNNIE'S—269 W. 45th St. (997-9494). Casual. American. Spcls: sirloin steak, lamb chops, broiled salmon. Res. nec. D only Mon.–Sat. 4:30–11:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

GRAND SEA PALACE—346 W 46th St. (265-8133). Casual. Thai/seafood. Spcls: Maine lobster Thai style, swordfish with Thai curry sauce, shrimp Bangkok. Res. sug. L Mon.–Fri. 11:45–3:30. D daily 4:30–midnight. Pianist Danny Apolinar Wed.–Sun. from 9–1 a.m. **(M)** **AE.**

HO HO—131 W. 50th St. (246-3256). Casual. Classic Cantonese/Mandarin. L Mon.–Sat. 11:30 a.m.–4. D Sun.–Thu. 4–midnight, Fri.–Sat. to 1 a.m. Complete L and D. **(I)** **AE, CB, DC, MC, V.**

HURLEY'S—1240 Sixth Ave., at 49th St. (765-8981). Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

IROHA—142 W. 49th St. (398-9049). Casual. Japanese. Spcls: tempura, sukiyaki, sushi. Res. sug. L daily noon–3. D daily 5–11:30. Also **Iroha Sushi—1634 Broadway, bet. 50th–51st Sts.** (315-3808). **(M)** **AE, CB, DC, MC, V.**

KING OF THE SEA—808 Seventh Ave., bet. 52nd–53rd Sts. (757-3522). Casual. Seafood. Spcls: bouillabaisse, Maryland crab cakes with Cajun sauce, steamed finnan haddie. Res. sug. L Mon.–Fri. noon–4. D daily 4–midnight. Pianist nightly from 6 p.m. **(M)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA CARAVELLE—33 W. 55th St. (586-4252). Jacket and tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, soufflé glace au praline. Res. nec. L Mon.–Sat. 12:15–2:30. D Mon.–Sat. 6–10:30. Complete L. Pre-theatre D 5:30–6:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LA RIVISTA PALATINE—313 W. 46th St. (245-1707). Casual. Italian. Spcls: tortelloni burro e oro, garganelli alla romagnola, taglatelle bolognese. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LARRE—846 Seventh Ave., bet. 54th–55th Sts.(586-8096). Casual. French/American. Spcls: poached salmon bernaise, rack of lamb, frogs legs provençale. Res. sug. L Mon.–Fri. noon–3. D Mon–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LATTANZI—361 W. 46th St. (315-0980). Dress opt. Jewish-Italian. Spcls: carciofo alla guidea, cappellini primavera, cassola. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE.**

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Pre-theatre D 5–8. Post-theatre D 10–1 a.m.Private parties for 10–200. Free parking from 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE QUERCY—52 W. 55th St. (265-8141). Casual. French. Spcls: fresh Dover sole, venison in season, baby rack of lamb. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5–10:30. Complete L and D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

LE RIVAGE—340 W. 46th St. (765-7374). Casual. French. Spcls: coquilles St. Jacques, shrimp maison, veal scaloppine. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–9:30, Fri.–Sat. to 10:30. Closed Sun. **(M)** **AE, MC, V.**

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Spec. pre-theater D 5–9. Reduced rate parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE VERT-GALANT—109 W. 46th St. (382-0022). Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–midnight. Private parties for 90. Ent. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St. (247-3491; 247-3492). Jacket req. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tue.–Thu., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon. **(M)** **AE, DC, V.**

RAINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre (581-1000). Formal. Continental. D daily 6–10. Cocktails from 5. Complete D. Pianist Fri.–Sat. 6–midnight. **(M)** **AE, CB, DC, MC, V.**

RENE PUJOL—321 W. 51st St. (246-3023; -3049). Dress opt. French. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Complete L and D. Closed Sun. and holidays. **(M)** **AE, DC, MC, V.**

ROMEO SALTA—30 W. 56th St. (246-5772). Jacket required. Northern Italian. Spcls: homemade pasta, seafood, veal. Res. nec. Open Mon.–Sat. noon–11:30. Private parties for 60. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Jacket required. American/seafood. Spcls: grilled centre-cut swordfish with orange and cilantro, Maryland crabcakes with lobster and herb sauce, steamed paillard of Great Lakes sturgeon with tomato chives and lime. Res. nec. L Mon.–Fri. 11:45 a.m.–3. Br Sat.–Sun. noon–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(E)** **AE, CB, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd–44th Sts. (307-6340). Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30 a.m.–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: smoked and cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I)** **No credit cards.**

TENTH AVENUE JUKE BOX CAFE—637 10th Ave., at 45th St. 315-4690. Casual. Nouvelle American. Spcls: tuna steak au poivre, linguini and shrimp in tomato sauce. Res. sug. L Mon.–Fri. noon–3:30. D daily 5–1 a.m. Br Sat.–Sun. 11:30–4. **(I)** **AE, MC, V.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: steak Diane flambé, fresh seafood. Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Ent. Tue.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

"21" CLUB—21 W. 52nd St. (582-7200). Formal. American/Continental. Spcls: "21" hamburger, chicken hash, cobb salad. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 20–150. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

UN DEUX TROIS—123 W. 44th St. (354-4148). Casual. French. Spcls: roast duck, grilled salmon, steak au poivre. L Mon.–Fri. 11:30–3:30. Br Sat.–Sun. 11–4. D Mon.–Sat. 5–midnight, Sun. to 11:30. **(M)** **AE, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St. (586-7714). Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. **(M)** **AE, CB, DC, MC, V.**

57th–60th Streets

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: roast quail salad with jicama and basil, chili rubbed free-range chicken, cornflour pasta with smoke duck. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat 6-midnight. S Mon.–Sat. till 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

DAWAT—210 E. 58th St. (355-7555). Casual. Indian. Spcls: patrani nachi, achar ghost, Madhur Jaffrey's baked eggplant. Res. sug. L Mon.–Sat. 11:30 a.m.–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. Private parties for 80. **(M)** **AE, CB, DC, MC, V.**

DEVEREAUX'S—160 Central Park South, in the Essex House (247-0300). Jacket required for D. American. Spcls: crayfish bisque with raspberry brandy, salmon marinated in riesling wine, grilled fillet of veal with shiitake mushrooms. Res. sug. B Mon.–Sat. 7 a.m.–11:30 a.m., Sun. 7 a.m.–10 a.m. L Mon.–Sat. noon–2:30. Br Sun. 10 a.m.–2:30. D daily 5:30–10:30. Pre-theater D 5:30–7. Post-theater D 10:30–midnight. Pianist Tue.–Sat. and Sun. Br. **(M-E)** **AE, CB, DC, MC, V.**

FONTANA DI TREVI—151 W. 57th St. (247-5683). Dress opt. Italian. Spcl: Roman dishes. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–midnight. **(M)** **AE, CB, DC.**

GIAN MARINO—237 E. 58th St. (752-1696). Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L daily 11:30–3. D daily 5–11. **(M)** **AE, CB, DC, MC, V.**

GIRAFE—208 E. 58th St. (752-3054). Jacket required. Northern Italian. Spcls: crostini di polenta con salsa e porcini, tortellini di zucca, vitello principessa. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Private parties for 45. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE PATIO—118 W. 57th St., in the Parker Meridien (245-5000). Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7 a.m.–11 a.m., Sun. from 7:30 a.m. Buffet L daily noon–2:30. Cocktails daily 3–2 a.m. Dessert buffet 10–1 a.m. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

LE STEAK—1089 Second Ave., bet. 57th–58th Sts. (421-9072). Dress opt. French-style steakhouse. D daily 5:30–11. Complete D. **(M)** **AE, DC, MC, V.**

L'HOSTARIA DEL BONGUSTIO—108 E. 60th St.(751-3530). Dress opt. Italian. Spcls: paglia e fieno porcini, risotti, veal chop Valdostana, tiramisu. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Private parties for 50. Closed Sun. **(M)** **AE, DC, MC, V.**

MAURICE—118 W. 57th St., in the Parker Meridien (245-7788). Formal. French nouvelle. Spcls: ravioli of scallops with zucchini and thyme flowers, poached turbot in papillote with truffles, gateau au chocolat Maurice. Res. sug. B Mon.–Fri. 7:30 a.m.–9:45 a.m. L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. Complete L. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo ball soup. Open 24 hr. daily. Private parties. **(I-M)** **AE, DC.**

PETROSSIAN—182 W 58th St. (245-2214). Jacket required. French. Spcls: ravioles of smoked salmon, red snapper aux legumes fondants, Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30–3:30. Light menu Mon.–Sat. 3:30–6. D Mon.–Sat. 6–1 a.m. Pre-theatre D 5:30–7:30. Post-theatre D 10:30–1 a.m. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Dress opt. Continental. Res. nec. B daily 7 a.m.–11 a.m. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Tue.–Thu. 5:30–10, Fri.–Sat. to 11. Pianist and dancing Tue.–Sat. **(M-E)** **Oak Room:** L Mon.–Fri. noon–3. D Mon.–Sat. 6–10, Sun. to 11. S Tue.–Sat. 10–1 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7:30 a.m.–11:30 a.m., Sat. 8 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11 a.m.–2:45. Tea Mon.–Sat. 3:30–6:30, Sun. from 4. D Mon.–Sat. 6–1 a.m., Sun. to midnight. **(E)** **Trader Vic's:** Dress opt. Continental/Polynesian. Res. nec. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Thu. 5–midnight, Fri.–Sat. to 1 a.m, Sun. 4–midnight. **(M-E)** **AE, CB, DC, MC, V.**

PRONTO RISTORANTE—30 E. 60th St. (421-8151). Casual. Northern Italian. Spcls: taglierini Pronto, grilled Dover sole, swordfish with fresh herb butter. Res. sug. L Mon.–Sat. 11:30 a.m.–4:30. D Mon.–Sat. 5–11:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th–60th Sts. (826-0990). Jacket and tie required. French. Spcls: les médaillons de veau au beurre acidulé, l'escalope de saumon aux deux caviars, le pavé au chocolat au coulis de menthe. Res. nec. D Mon.–Sat. 7:30–midnight. Disco dancing from 10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:15. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

TINO'S—235 E. 58th St. (751-0311). Jacket required. Northern Italian. Spcls: linguine with broccoli and zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.–Fri. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE PARK—W. 60th St. and C.P.W., top of the Gulf + Western Bldg. (373-7373). Jacket required. International. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Pre-fixe and a la carte menu. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ZONA ROSA—211 E. 59th St. (759-4444). Casual. Mexican. Spcls: tequila shrimp, fajitas, chimichangas, chili rellenos. Res. sug. Open Sun.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. to 2 a.m. **(I-M)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ADAM'S RIB—1338 First Ave., at 72nd St. (535-2112). Dress opt. American. Spcls: prime rib, veal chop, lobster tail. Res. sug. L daily noon–3:30. D Mon.–Sat. 4–midnight, Sun. to 11. Private parties for 75. **(M)** **AE, CB, DC, MC, V.**

ADRIANO—1438 Third Ave., bet. 81st.–82nd Sts. (861-7799). Casual. Northern Italian. Spcls: pasta Adriano, pollo Riviera, costoletta alla Piemontese. Res. sug. D daily 5:30–11:30. **(M)** **AE, CB, DC, MC, V.**

ALO ALO—1030 Third Ave., at 61st St. (838-4343). Casual. Northern Italian. Spcls: gnocchi Aurora, Milanese con endiva al ferri, carpaccio arugala e grana. Res. sug. L and D daily 11:30 a.m.–2 a.m. **(M)** **AE, CB, DC, MC, V.**

AUNTIE YUAN—1191A First Ave., bet. 64th–65th Sts. (744-4040). Casual. Taiwanese. Spcls: Peking duck, crystal prawns, lobster soong, steamed sea bass with coriander and scallions. Res. sug. L daily 11:30–4. D daily 4–midnight. Private parties for 35. **(M)** **AE, CB, DC, MC, V.**

BARBIZON—140 E. 63rd St., in the Golden Tulip Barbizon (715-6929). Casual. American/Continental. Spcls: fresh Dover sole prepared over 20 different ways, lobster ravioli, rack of lamb. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11 a.m.–4. D daily 6–11. Private parties for 150. Pianist from 5 daily. **(M)** **AE, CB, DC, MC, V.**

BORDER CAFE USA—244 E. 79th St. (535-4347). Casual. Southwestern American. Spcls: sun salad with jicama, cactus, orange slices and greens; sautéed shrimp with salsa; pork chops ancho adobo with sweet potatoes soaked in tequila; barbecued brisket with potato salad. D daily 5–midnight. Br Sat.–Sun. 11:30 a.m.–3:30. **(M)** **AE, DC, MC, V.**

CAFE GRECO—1390 Second Ave., at 72nd St. (737-4300). Dress opt. Mediterranean. Spcls: grilled salmon with roasted red pepper sauce, roast loin of lamb with black olive tapenade, sauteed swordfish with rosemary mayonnaise. Res. nec. L Mon.–Fri. noon–3. Br Sun. noon–4. D daily 6–11. Bar 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30–midnight. Br Sat.–Sun. noon–4. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St. (249-8380). Casual. Continental/American. Spcls: roast duck with port and black currant sauce, vegetables tempura with sherry, ginger, and soy sauce, grilled swordfish with herb butter, stir-fried shrimp and vegetables, paillard of chicken. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30 a.m.–3:30, Sun. to 4. Outdoor cafe.**(I-M)** **AE, CB, DC, MC, V.**

CARAMBA IV—1576 Third Ave., at 88th St. (876-8838). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744 1600). **Café Carlyle:** Formal. Buffet L Mon.–Sat noon–3. Buffet Br Sun. noon–3. S daily 6–1 a.m. **Carlyle Restaurant:** Jacket required. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 6–11 **(M-E). Bemelmans. Bar:** Cocktails daily noon– a.m. **AE, CB, DC, MC, V**

CINE CITTA—1134 First Ave., bet. 62nd–63rd Sts (486-6226). Casual. Northern Italian. Spcls: penn alla vodka, costoletta di vitella capricciosa, salmon all champagne. Res. sug. L daily 11 a.m.–3. D daily 3– a.m. Private parties for 60. **(M)** **AE, CB, DC, MC, V**

FIORELLA—1081 Third Ave., bet. 63rd–64th Sts (838-7570). Casual. Italian. Spcls: tre agnolotti, pesc del giorno no.1, vitello vitello vitello. Res. sug. Mon.–Fri. noon–4. Br Sat.–Sun. noon–4:30. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 100 **(M)** **AE, DC, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St. (832-8512) Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. B Sat.–Sun. 11:30 a.m.–4. **(I)** **AE, CB, DC, MC, V.**

GARY'S—334 E. 73rd St. (517-8800). Casual. N.Y. regional. Spcls: grilled Montauk yellow-fin tuna, mixed Manhattan grill, grilled N.Y. shell steak. Res. sug. B Sat. noon–5, Sun. noon–1 a.m. D daily 5–1 a.m. Midnight Br Mon.–Sat. 10:30–1 a.m. Ent. nightly, **(M)** **AE, MC, V.**

IL MONELLO—1460 Second Ave., at 76th St. (535-9310). Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St.(838-3939). Formal. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–3:30. D Mon.–Sat. 5:30–midnight. Closed Sun. **(E)** **AE, DC.**

JACQUELINE'S—132 E. 61st St. (838-4559). Jacket required. Swiss/French. Spcls: Jacqueline's specialties au champagne, sea scollops and sea urchin with tomato fumee, crispy duck with fresh berries. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Bar till 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA COUR SAINT GERMAIN—1059 Third Ave., bet. 62nd–63rd Sts. (593-4910). Casual. French. Spcls: filet de boeuf with sauce Saint Germain, canard with peach sauce, escalope de veau Normande. Res. sug. L Mon.–Sat. noon–3. Br Sun. noon–4. D daily 6–11. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rõti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LES PLEIADES—20 E. 76th St. (535-7230). Formal. French. Spcl: rack of lamb. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Spcl. early D 5:30–6:30. Closed Sun. **(M)** **AE, DC, MC, V.**

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (980-6988). Casual. French. Spcls: salade de volaille dijonnaise, moules marinière, paillard de veau grillé au basilic, mignons de boeuf et de veau au poivre vert, burger l'omnibus. Res. sug. L and D Mon.–Sat. noon–11. Private parties 40–125. Pianist. Closed Sun. **(M)** **AE, DC.**

THE LOWELL—28 E. 63rd St. (838-1400). **Pembroke Room:** Casual. Continental. Spcls: warm chicken salad, linguini with shrimps and vegetables, medaillons of veal with morels. Res. sug. B daily 7–11. L Mon.–Fri. noon–2:30. Br Sat.–Sun. noon–2:30. Tea daily 4–7. Private parties for 50. **(M)** **AE, DC, MC, V.**

MANHATTAN CAFE—1161 First Ave., at 64th St. (888-6556). Casual. American/Continental. Spcls: steak, chops, lobster, pasta. Res. sug. L Mon.–Fri. noon–5. Prix fixe Br Sat.–Sun. 11:30 a.m.–4. D daily 5–11:30. **(M-E)** **AE, CB, DC, MC, V.**

MARIGOLD—746 Madison Ave., bet. 64th–65th Sts. (861-8820). Casual. Continental. Spcls: chicken breast sautéed with apples and Calvados brandy sauce, broiled salmon with brandy sauce, old fashioned chicken potpie. Res. sug. for D. L Mon.–Sat. 11:30 a.m.–5. D Mon.–Sat. 5–11:30, Sun. 4–10. Br Sun. 11:30 a.m.–4. **(M)** **AE, CB, DC, MC, V.**

AXIM'S—680 Madison Ave., at 61st St. (751-5111). Formal Mon.–Fri., black tie Sat. French. Spcls: salade de cailles au foie gras, salade de langoustines et homard aux pousses d'épinards, selle d'agneau farcie à la crème de basilic. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.–Sat. Private parties for 10–400. Closed Sun. and Mon. **(E)** **AE, DC.**

AXWELL'S PLUM—1181 First Ave., at 64th St. (628-2100). Casual. American. Spcls: pizza with mozzarella and fontina, roasted rack of lamb, plum tart. Res. sug. L Mon.–Fri. noon–5. D Sun.–Thu. 5–12:30 a.m., Fri.–Sat. to 1:30 a.m. Br Sat. noon–5, Sun. from 11. Pre-theater D Mon.–Sat. 5–7. **(M)** **AE, CB, DC, MC, V.**

UMBLES—1491 Second Ave., at 78th St. (772-8817). Casual. Regional American. Spcls: grilled chicken with three sauces, Caribbean steamed grouper with plantains, 8-oz hamburger, broiled fresh fish, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat. -Sun. noon-4. Also **1622 Third Ave., at 91st St.** (427-4355). **(I)** **AE, MC, V.**

ICKELS—227 E. 67th St. (794-2331). Casual. American. Spcls: prime aged steak, chops, lobster, fresh fish. Res. sug. D daily 5–11. Late S daily 11–1 a.m. Piano bar. **(M)** **AE, DC, MC, V.**

ICOLA'S—146 E. 84th St. (249-9850). Casual. Italian. Spcls: veal chop with green peppercorn sauce, red snapper marichiare, fettuccine verde fileto pomidoro. Res. nec. D only 5:30–12:30 daily. **(M)** **No credit cards.**

IERRE HOTEL—2 E. 61st St. (838-8000). **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sautéed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

RASCALS 69th STREET—1286 First Ave., at 69th St. (734-2862). Casual. Regional American. Spcls: fresh fish, pasta, hamburgers. L daily 11:30 a.m.–4:45. D daily 4:45–3 a.m. Br Sat.–Sun. 11:30 a.m.–5. Music nightly from 9. **(I)** **AE, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St. (628-8814). Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, fillet of sole with lobster sauce. Res. sug. D Tue.–Sat. 5:30–midnight, Sun.–Mon. to 11. Br Sun. noon–3:30. Pianist Mon.–Sat. and Br. **(M)** **AE, MC, V.**

REGENCY HOTEL—540 Park Ave., at 61st St. (759-4100). Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. D daily 6–10. Br Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

RUPPERT'S—1662 Third Ave., at 93rd St. (831-1900). Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.–Fri. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Cocktails 4–7 incl. free hors d'oeuvres. Bar till 4 a.m. Br Sat. 10:30 a.m.–4, Sun. from 11 a.m. Ent. Private parties. **(M)** **AE, DC, MC, V.**

ST. PETERSBOURG—160 E. 64th St. (486-7707). Jacket required. Russian/French. Spcls: shashlyk, blini, caviar, boeuf stroganoff, sibirski pelmeni. Res. sug. D Mon.–Sat. 6–1 a.m. Private parties 20–100. Russian gypsy music. Closed Sun. **(E)** **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Formal. American. Spcls: pan-seared tuna with pickled vegetables, duck confit and shiitake ravioli, summer shellfish and vegetable stew, braised beef filet with gremolata. Res. sug. L Tue.–Sat. noon–3. Br Sun. 11:45 a.m.–3:30. D daily 5:45–11. Pianist. Spcl. prix fixe D 5:30–6. Private parties for 60. **(E)** **AE, CB, DC, MC, V.**

SZECHUAN WOK—1694 Second Ave., bet. 87th–88th Sts. (410-2700). Casual. Szechuan/Hunan. Spcls: pineapple duck, phoenix nest, sesame chicken. Res. sug. Open for L and D Mon.–Thu. noon–11, Fri.–Sat. to 11:30, Sun. 2–11. **(I)** **AE, MC, V.**

TUBA CITY TRUCK STOP—1700 Second Ave., at 88th St. (996-6200). Casual. Southwestern American. Spcls: fajitas, chicken fried steak, quesadillas, blue corn enchiladas, barbequed chicken with hot red sauce. L Mon.–Fri. noon–3. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. 5–1 a.m. **(I)** **AE, DC, MC, V.**

Above 60th Street, West Side

AKAIHANA—2164 Broadway, bet. 76th–77th Sts. (724-8666). Dress opt. Japanese. Spcls: sushi heaven, seafood tempura, treasure boat. Res. sug. L Mon.–Fri. noon–2:30. D daily 5:30–11. **(M)** **AE, DC, MC, V.**

ALLORA—320 Amsterdam Ave., at 75th St., (724-2222). Casual. Northern Italian. Spcls: grilled rock bass with sundried tomatoes, fettuccine with wild mushrooms and pignoli, broiled fresh prawns with rosemary and garlic sauce. Res. sug. D Sun.–Thu. 6–midnight, Fri.–Sat. to 1 a.m. Private parties for 60–120. **(M)** **AE, CB, DC, MC, V.**

CAMEOS—169 Columbus Ave., bet. 67th–68th Sts. (874-2280). Casual. Continental. Spcls: braised game hen with tarragon and wild mushrooms, chicken Cameos, broiled tuna marinated in sesame oil and soy sauce. Res. sug. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun. 11:30 a.m.–4. D Mon-Sat. 5:30–11:30. Pianist Mon.–Sat. and Br Sun. **(M)** **AE, MC, V.**

CARAMBA III—2567 Broadway, at 96th St. (749-5055). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CAVALIERE—108 W. 73rd St. (799-8282). Casual. Northern Italian. Spcls: chicken saltimbocca, veal from the garden, chicken calzone. Res. sug. L daily noon–4. Br Sat.–Sun. noon–4. D Sun.–Thu. 4–midnight, Fri.–Sat. to 1 a.m. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

CHARMANT—625 Columbus Ave., bet. 90th–91st Sts. (724-9144). Casual. Continental. Spcls: bouillabaisse, chicken breast stuffed with crabmeat, rack of baby lamb. Res. sug. L Mon.–Fri. noon–4. Br Sat–Sun. 11–4. D daily 5–midnight. Pianist Tue.–Sat. **(M)** **AE, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: veal marsala, rack of lamb, grillade chicken, fresh pasta. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Br Sun. noon–4:30. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 145th St. (234-2357). Jacket required. Continental/soul. Spcls: duck a l'orange flambe, barbecued jumbo shrimp, Louisiana gumbo. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D Mon.–Thu. 4:30–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, MC, V.**

FINE & SCHAPIRO—138 W. 72nd St. (877-2874; 877-2721). Casual. Kosher Jewish. Spcls: chicken-in-the-pot, boiled beef, stuffed cabbage. L Mon.–Fri. 11 a.m.–3. D Sat.–Thu. 3–11:30, Fri. to 9. **(M)** **AE.**

FIORELLO—1900 Broadway, bet. 63rd–64th Sts. (595-5330). Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M)** **AE, DC, MC, V.**

HUNAN BALCONY—2596 Broadway, at 98th St. (865-0400). Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, CB, DC, MC, V.**

INDIAN OVEN—285 Columbus Ave., at 72nd St. (362-7567). Casual. Indian. Spcls: whole steamed fish in chutney, tikka makhni, tandoori vegetables, handi biryani. Res. nec. L daily noon–3. Br Sat.–Sun. noon–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to midnight. Private parties for 25–30. Music Wed. and Sat. **(M)** **AE, CB, DC, MC, V.**

MISS GRIMBLE—305 Columbus Ave., bet. 74th–75th St. (362-5531). Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Tue.–Fri. 9 a.m.–11 a.m., Sat. 10 a.m.–11 a.m. Br/L Tue.–Sun. 11 a.m.–4. D Tue.–Thu., Sun. 4–11, Fri.–Sat. to midnight. Closed Mon. **(I)** **AE.**

MRS. J'S SACRED COW—228 W. 72nd St. (873-4067). Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.–Thu. 4–2 a.m., Fri.–Sat. to 2:30 a.m.., Sun. till 1 a.m.Pianist nightly. Private parties. **(M)** **AE, CB, DC, MC, V.**

PANARELLA'S—513 Columbus Ave., bet. 84th–85th Sts. (799-5784). Casual. Continental. Spcls: rack of lamb, duck melba, veal Panarella. Res. nec. L Mon.–Fri. 11:30 a.m.–4:30. D Sun.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m. Br Sat.–Sun. 11:30 a.m.–4:30. Pianist nightly from 7. **(M)** **AE.**

PATZO'S—2330 Broadway, at 85th St. (496-9240). Casual. Italian. Spcls: individual pizzas, grilled breast of chicken with basil garlic cream, lasagna. Res. sug. L Mon.–Fri. 11:30–5. D daily 5–midnight. Br Sat.–Sun. 11:30–5. Private parties for 100. **(I-M)** **AE, DC, MC, V.**

RIKYU—210 Columbus Ave., bet. 69th–70th Sts. (799-7847; -7922). Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11:30, Sun. from 3. Complete L and D. Spec. D 5–6:30. **(M)** **AE, DC, MC, V.**

RUPPERT'S—269 Columbus Ave., bet. 72nd–73rd Sts. (873-9400). Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D daily 5–2 a.m. Br Sat.–Sun. 10:30 a.m.–4. Enc. sidewalk café. **(M)** **AE, CB, DC, MC, V.**

SARABETH'S KITCHEN—423 Amsterdam Ave., bet. 80th–81st Sts. (496-6280). Casual. American. Spcls: leg of lamb with roasted garlic and fresh mint, braised chicken breast in white wine mustard sauce, grilled marinated tuna. Res. sug. Open Tue.–Fri. for B, L, tea, and D from 8 a.m.–11:30, Sat. 9 a.m.–11:30, Sun. 9 a.m.–5:30, Mon. 6–11:30. Also **1295 Madison Ave., bet. 92nd–93rd Sts.** (410-7335). **(M)** **AE, DC, MC, V.**

WILSON'S—201 W. 79th St. (769-0100). Casual. American. Spcls: linguini Wilson's, shrimp cocktail, veal chop. Res. sug. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC.**

BROOKLYN

JUNIOR'S—386 Flatbush Ave. Extension (718-852-5257). Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30 a.m.–11 a.m. L daily 11 a.m.–4:30. D daily 4:30–10. S Sun.–Thu. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

MARCO POLO—345 Court St. (718-852-5015). Casual. Italian. Spcls: paglia fieno alla Marco Polo, shrimp continental, striped bass al cartoccio. Res. sug. Open for L and D Mon.–Fri. 11:30 a.m.–11, Sat. 3–midnight, Sun. 1–11. Private parties for 150. Pianist nightly. Free valet P. **(M)** **AE, CB, DC, MC, V.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, fresh fish. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

QUEENS

JAI YA—81-11 Broadway, Elmhurst (718-651-1330). Casual. Thai. Spcls: pork/beef sarte, fish with chili sauce, fresh seafood daily. Res. nec. Open Mon.–Fri. 11:30 a.m.–midnight, Sat.–Sun. from noon. **(I)** **AE, CB, DC, MC, V.**

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I).** **AE, DC, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—East River Yacht Club, 44th Dr. (718-482-0033). Dress opt. Continental/Seafood. Spcls: Pacific striped bass with parsley and lime beurre blanc, grilled fresh blue prawns with lentil and chili lobster sauce, marinated breast of duck with apple sauce and corn fritters. Res. nec. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 6–11, Sun. 5–10. Ent. Tue.–Sat. and Br Sun. Private parties for 300. **(E)** **AE, CB, DC, MC, V.**

NIGHTLIFE DIRECTORY

KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd–23rd Sts. (242-9066). Every Fri. from 6–8: Joan Bud, Alan Kamen, and Hide Tanaka. 10/28: Andrew Maginley Trio. 10/29: Tom Bruno Trio. 10/30: Barry Harris Trio. **AE, CB, DC.**

THE BITTER END—149 Bleecker St. (673-7030). 10/28: Holiday Slides; Bashful. 10/29: Ellie Sarty; Caroline Aikens. 10/30: Black Sky; The Dragons. 10/31: Dots Will Echo; Verbatim. **No credit cards.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 11/1: Max Roach & M'Boom, Tue.–Sun. 9 and 11:30, with an extra show Fri. and Sat. at 1:30 a.m. 11/3–8: Billy Eckstine. "After Hours..." the Phillip Harper Quartet play Tue.–Sun. after last set till 4 a.m. **AE.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 10/29: The Furey Brothers & Davey Arthur. 10/30, 31: An Evening with Garland Jeffreys. 11/1: Alan Stivell Band; Pierre Bensusan Ensemble. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 10/31: Pianist Hank Jones with Red Mitchell. Sets from 9:45. **AE, CB, DC, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St. (982-3260). Supper club. Through 11/1: Ernest Ranglin, Tue.–Thu. and Sun. at 9 and 11, with an extra show on Fri. and Sat. at 12:30 a.m. 11/2 at 8 and 10: Bucky and John Pizzarelli, Jr. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 10/29: Comedy night hosted by Tim "Andre"Davis and Nikki Stark. 10/30: Irish ballad night with Greg Ryan, Jim Hawkins, and Marybeth Lahr. 11/3: Showcase. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 11/1: Buck Clayton Big Band with Jimmy Knepper. 11/2: Les Paul Trio. Shows Sun.–Thu. at 8 and 10; Fri.–Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 10/28, 29: Michael Weiss. 10/30: Peter Malinverni. 10/31: Pianist Mickey Tucker with Rufus Reid on bass. **Upstairs:** 10/30 at 8: Zora Rasmussen; followed by The High Heeled Women at 10, and Vicki Sue Robinson at 11:30. 10/31 at 8: Ghanniyya Green, followed by Cabaret with singers and comics at 9:30, 11 and 1 a.m. **AE, MC, V.**

GREGORY'S—63rd St. and First Ave. (371-2220). 10/28–31 from 10–3 a.m.: Singer-pianist Bob Dorough with Bill Takas on bass. Sun. and Mon. 10–3 a.m.: Stan Edwards Trio. Tue. 10–3 a.m.: Chuck Wayne Trio. **AE, CB, DC, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. The Judd Woldin Trio, Tue.–Sat. from 7:30–12:30 a.m., in addition, from 4–9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. **AE, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 10/28: Nora York Trio. 10/29: John Pizzarelli, Jr. Trio. 10/30: Ken Peplowski Trio. 10/31: Halloween with Judy Barnett. **AE, CB, DC, MC, V.**

KENNY'S CASTAWAYS—157 Bleecker St. (473-9870). 10/28: Lewis Cason. 10/29: Not the Gabors; Tone Benders. 10/30: The Elements; Walt Whitney. 10/31: Mike Fitzgerald. **No credit cards.**

KNICKERBOCKER SALOON—33 University Pl. (228-8490). Atmospheric room with jazz Tue.–Sat. from 9:30, Sun.–Mon. from 9. Through 10/31: Pianist John Bunch with Phil Flanigan on bass. 11/1, 2: Pianist Harry Connick Jr. 11/3–7: Pianist Pete Malinverni with Michael Moore on bass. **AE, MC, V.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 10/31: Original Supreme Mary Wilson. Two shows nightly at 9 and 11. 11/3–28: The Mamas and The Papas. Closed Sun. **AE, DC, MC, V.**

MIKELL'S—760 Columbus Ave., at 97th St. (864-8832). 10/28: Thom Rotella. 10/29: Top Shelf. 10/30, 31: Kevin Eubanks. **AE, CB, DC, MC.**

RASCALS 69th STREET—1286 First Ave., at 69th St. (734-2862). 10/29, 31: George Worthmore & The Dive-Bombers. 10/30: Robert Ross Band. Shows Mon.–Thu. at 9:30, Fri. and Sat. at 10:30. **AE, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Stan Rubin's Dixieland. Thu.: Sean Mahony Dixieland Group. Fri.: David Ostwald and his Gully Low Jazz. Sat.: The Bob Cantwell Band. Sun.: Bob Kindred, Samulano Trio with Corky D. Mon.: Howie Wyeth barrelhouse piano. Tue.: Vince Giordino and the Nighthawks Combo. **AE, CB, DC, MC, V.**

THE RITZ—119 E. 11th St. (254-2800). Dance to the Big Beat. 10/29, 30: The Fabulous Thunderbirds; Omar & The Howlers. 10/31: Red Hot Chili Peppers; Royal Crescent Mob; Faith No More. 11/1, 2: Kid Creole & The Coconuts. **No credit cards.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 10/28: Sweetones. 10/29: Jimi J & The X-Ray. 10/30: Rockin'Paul G. Hipp. 10/31: Robert Ross Band. 11/1: Hellhounds. 11/2: The Ben-Wa Boys. 11/3: The Bleeckers. **AE, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Eddie Chamblee Quartet, Sat. 2–6. Legendary trumpeter Doc Cheatham, Sun. 3–7. Through 11/1: Sun Ra Intergalactic Halloween Arkestra. 11/2: Gil Evans' Orchestra. 11/3–8: Tommy Flanagan Trio. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. Through 10/31: Ada Cavallo and the "New" Xavier Cugat Orchestra. 11/3–7: The Toys. Shows Tue.–Thu. at 9, Fri.–Sat. at 9 and midnight. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St. (777-5077). 10/28: Splat Cats; Sunset Strip; Who's Your Daddy. 10/29: Iguanas; Lemonheads, Ramrods. 10/30: The Persuasions. 10/31: Delancy Street Hawaiian Halloween. Shows from 9. **No credit cards.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 11/1: The Bud Shank Quartet. 11/2: Mel Lewis and the Jazz Orchestra. 11/3–8: The Jon Faddis Quartet. Shows at 10, 11:30, and 1 a.m. **No credit cards.**

THE WEST END—2911 Broadway (666-9160). 10/29–11/1: The Joe Newman Group with pianist Roger Kellaway, Jamal Nasser on bass and Jo on trumpet. 11/2: Comedy Out of Control with Steve Solis, Jedda Jones and others. Jazz, Tue.–Sun. from 9. **MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music nightly 8. Through 10/31: Guitarist Gene Bertoncini with Paul West on bass. 11/1: Guitarist Gene Bertoncini with Michael Moore on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St. (242-1664). Texas-style bar. Mon.–Thu. 11:30 a.m.–3 a.m., Fri. 11:30 a.m.–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. 10/28: The Fantasy Band with Roy Ayers, Tom Brown, and Noel Pointer, plus La Bamba and the Jazz Caps. 10/29: Chris Stamey and Victoria Williams. 10/30: Jeffrey Hatcher and The Big Beat. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th–49th Sts. (751-5470). Country-music hangout. **AE, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S AT THE SEAPORT—89 South St., Pier 17 (233-4900). Restaurant with cabaret. Through 11/1: Comedienne Rita Rudner. Shows at 9, plus Fri.–Sat. at 11:30. Also **Caroline's on 8th—332 Eighth Ave., bet. 26th–27th Sts.** (924-3499). Continuous showcase. Every Sat. at 8: Groundlings East Comedy/Improvisation Troupe. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week, with steadies Larry Amoros, and Gary Lazer. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st–82nd St. (861-9386). Showcase for stand-up comics and singers. Sun.–Thu. the fun starts at 9, Fri. at 9 and midnight, Sat. at 8:30 and 11:30. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 11/1: Comedians Jay Charbonneau, John Joseph, Vic Henley, Hal Spear, Scott Bruce, Danny Curtis, and Mike Eagan. Sun.–Thu. at 9:15, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. 11/2–8: Adam Leslie. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mario Cantone, Ron Darian, Jerry Diner, and Angela Scott, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.–Sat.from 5:30–7:30: Pianist Johnny Andrews. Wed.–Sat.: Two shows, first show at 9:30, featuring Mel Martin, Lynn De Vore and Angelo Dior. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater featuring magic and comedy. 10/28: Magician Imam and comedian Terry Day. 10/29: Magician Torkova and Terry Day. 10/30, 31: Special Halloween Show. 11/3: Showcase. Tue.–Thu. at 9:30, Fri.–Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 11/1: Al Lubel, Sue Kolinsky, Randy Credico, Sun.–Thu. at 9, Fri. at 8:30 and 11:30, Sat. at 9 and midnight. **AE, MC, V.**

DANCING

HIDEAWAY—32 W. 37th St. (947-8940). Dining and cheek-to-cheek dancing to the Stephen Donet Trio, Mon.–Sat. 8–midnight. **AE, CB, DC, MC, V.**

JIMMY WESTON'S—131 E. 54th St. (838-8384). Restaurant which serves up jazz and dancing. Through

12/30: Mike Cerrati Trio featuring Bob Renino on bass and Vince Nicosia on drums, alternating with singer-pianist Tommy Furtado, nightly, except Sun., from 8–3 a.m. **AE, CB, DC.**

AXIM'S—680 Madison Ave., at 61st St. (751-5111). *Belle Epoque* restaurant with dancing to the Maxim's Orchestra every Mon.–Thu. from 9, Fri.–Sat. from 10. **AE, DC.**

RIVATE EYES—12 W. 21st St. (206-7770). Video-nightclub with the largest video collection in the world, shown on 34 video screens. Open Tue., Thu., and Sat. from 10–4 a.m. **AE.**

EGINE'S—502 Park Ave., at 59th St. (826-0990). Elegant French restaurant, Mon.–Sat. 7:30–midnight, with a lively disco from 10:30. **AE, CB, DC, MC, V.**

OMA DI NOTTE—137 E. 55th St. (832-1128). Italian restaurant with romantic dining caves featuring the Quartetto Romano with singer Rolando, Mon.–Thu. from 7:30–1 a.m., Fri.–Sat. from 8–1 a.m. **AE, CB, DC.**

OSELAND—239 W. 52nd St. (247-0200). The newly renovated ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.–Sun. from 2:30. **AE, V.**

.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 10/28, 29: Toots & Maytals and Adja. 10/30: Mikata. 10/31: Pe de Boi. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Every Wed.–Sat. at 6:30: Blossom Dearie . 10/28, 29 at 9, 10/30, 31 at 9 and 11: Lonette McKee. From 11/3, Tue.–Thu. at 9, Fri.–Sat. at 9 and 11: Jack Gilford. **AE, MC, V.**

CAFE VERSAILLES—151 E. 50th St. (753-3884). Palatial cabaret-restaurant with a new revue, *High Energy*, featuring singer Denise Schafer, French pickpocket Patric Querrot, magician Felston Jones, acrobatic troupe Los Gauchos, and showgirls, nightly at 9 and 11:30. **AE, CB, DC.**

CHIPPENDALES—1110 First Ave., at 61st St. (935-6060). *Welcome To Your Fantasy*, a new revue written by Steve Merritt, starring Michael Rapp, Gary Goldman, Jonathan Hagan, Scott Marlowe, Eddie Prevot, and John Richardson. Shows Wed.–Sat. at 8:30. **AE.**

UPLEX—55 Grove St. (255-5438). Cabaret–piano bar. 10/28 at 8: Annie Dinerman; Cooper, Fike & Woods at 10. 10/29 at 8: Helen Baldassare; Michael Schaeffer at 10. 10/30 at 8: Helene Kelly; Weekend Comedy at 10. 10/31 at 11: Karen Mason; Weekend Comedy at midnight. **No credit cards.**

ELEONORA—117 W. 58th St. (765-1427). Italian restaurant. Every Mon.–Wed. from 7–10: Singer-pianist Larry King. Every Fri. at 9 and 11: Singer-songwriter Nina Murano. **AE, CB, DC, MC, V.**

AN WALLMAN'S—49 W. 44th St. (764-8930). Restaurant-cabaret. Two shows Mon.–Sat. at 9 and 11, Sun. at 6 and 8. 10/28: Metric System with David Lahm on piano, Chip Jackson on bass and Scott Hardy on guitar. 10/29: John Zickefoose with pianist Wes McAfee. 10/30: Gene Ziegler with Wes McAfee and John Loehrke on bass. 10/31: Judy Kreston and David Lahm with Curtis Bahn on bass. **CB, DC, MC.**

PALSSON'S—158 W. 72nd St. (595-7400). Continental restaurant. *Bittersuite*, musical review featuring Claudine Cassan-Jellison, Shirley Lemmon, Joseph Neal, and Bud Nease, Wed.–Fri. and Mon. at 8, Sat. at 8 and 11, Sun. at 5:30 and 8. *Henry the 8th at the Grand Ole Opry*, a country-western musical revue, every Sun.–-Fri. at 10, with an extra show Tue. at 8. **AE, CB, DC, MC, V.**

TROCADERO—91 Charles St., at Bleecker St. (242-0636). 10/30 at 10:30: Singer David Kerkov. 10/31 at 8: Singer David Munk; singer-comedian Toni Hart at 10:30. 11/1 at 6: Yvonne Sherwell with John Wallowitch. Showcase at 9. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). Through 11/7: Montgomery, Plant and Stritch, Tue.–Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30–11. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Café Carlyle:** Singer-pianist Bobby Short with Beverly Peer on bass and Robbie Scot on drums every Tue.–Sat. at 10 and midnight.**Bemelmans Bar:** Pianist Barbara Carroll returns for the season, Tue.–Sat. from 9:45–1 a.m. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). Pianist Jimmy Roberts plays every Tue.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

INTER-CONTINENTAL—111 E. 48th St. (421-0836). **The Terrace:** Pianist Marty Berns plays Mon.–Fri. 7:30–12:30 a.m. **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—Broadway and 45th St. (398-1900). **The View:** New York's only revolving-rooftop restaurant 48 floors above Broadway. Through 11/21: Charles St. Paul, Tue.–Sat. from 9–2 a.m. **Broadway Lounge:** Singer-pianist April Joy Chestner performs Wed.–Sat. 10–2 a.m. **AE, CB, DC, MC, V.**

MILFORD PLAZA—261 W. 44th St. *Stage Door Canteen:* (354-4414). One-man Orchestra, Mike Cossi sings and plays every Mon.–Sat. from 7–1 a.m. **AE, CB, DC, MC, V.**

NOVOTEL—52nd St. and Broadway. (315-0100) **Wine Bistro:** Singer-pianist Sara McLallin plays Wed.–Sun. from 7. **AE, CB, DC, MC, V.**

OMNI PARK CENTRAL—Seventh Ave. and 55th St., (757-4441).**Notes:** Pianist-singer-songwriter Rich Siegel plays Mon.–Fri. from 6–10. Singer-pianist Larry Applewhite Sun. from 9–1 a.m. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—118 W. 57th St. (245-5000). **Le Bar Montparnasse:** Singer-pianist Al Foster plays Mon.–Sat. from 5–9, followed by The Helcio Milito Tamba Trio, Tue.–Sat. 9–1 a.m., through 12/20. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave. at 59th St. (759-3000). **Edwardian Room:** Dance and dine with the Jerry Kravat Trio Tue.–Sat., 7:30–11:30. Pianist Nancy Winston, Sat.–Sun., 6–10. **AE, CB, DC, MC, V.**

SHERATON PARK AVENUE—45 Park Ave., at 37th St. (685-7676). **Judge's Chamber:** Through October: Pianist Billy Kirsch with Bucky Calabrese on bass play Wed.–Fri. from 7:30–12:30 a.m., Sat. from 9–1:30 a.m. Through November: Pianist Rob Schneiderman with Todd Coolman on bass. **AE, CB, DC, MC, V.**

U.N. PLAZA—44th St., bet. First and Second Aves. (702-5014). **Ambassador Room:** Singer/pianist Chris Barrett returns with *Sentimental Journey*, two sets nightly every Tue.–Sat. at 9:30 and 11:15. **AE, CB, DC, MC, V.**

WESTBURY—Madison Ave., at 69th St. (535-2000). **Polo Lounge:** Pianist Michael Roberts plays Tue.–-Sat. from 7–11. **AE, CB, DC, MC, V.**

PIANO ROOMS

BROADWAY BABY—407 Amsterdam Ave., bet. 79th–80th Sts. (724-6868). High-tech piano bar with singing waiters and waitresses performing anything from Bach to Broadway. Nightly from 7–4 a.m. **AE, MC, V.**

LE VERT GALANT—109 W. 46th St. (382-0022). Great French restaurant. Singer-pianist Kosmas, Tue.–Sat. from 7:30. **AE, CB, DC, MC, V.**

MARTY'S EAST—209 E. 56th St. (935-7676). Handsome steakhouse with singer-pianist Andy Terra playing pop favorites and light jazz of all vintages, Mon.–Sat. from 5–1 a.m. **AE, CB, DC, MC, V.**

MRS. J'S SACRED COW—228 W. 72nd St. (873-4067). Restaurant–piano bar with pianists Keith Thompson, Paul Sportelli, and Roy Glover alternating nightly from 8. **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St. (794-2331). Every Tue.–Sat. from 8: Singer-pianist Lee Glantz. **AE, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St. (260-3434). Art Deco lounge featuring singer-pianist Charles de Forest, Tue.–Sat. from 8–1 a.m. **AE, CB, DC, MC, V.**

RUPPERT'S—Third Ave. at 93rd St. (831-1900). Piano bar–restaurant. Mon. and Tue.: Andy Monroe. Wed., Sat.: Bobbi Miller. Thu.–Fri.: Buck Bucholz. Sun.: George Cotton. **AE, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts. (687-4425). Singer-pianist Alex Johnson performs anything from Broadway shows to jazz, Mon.–Fri. from 6–11. **AE, CB, DC, MC, V.**

SOLUTIONS TO LAST WEEK'S PUZZLES

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OTHER EVENTS

HALLOWEEN IS THIS WEEK'S CELEBRATION FOCUS, and you'll find it spotlighted here in just about every category (see especially Children, below). The out-and-out BIG event of the weekend: the annual **Village Halloween Parade,** 10/31, lining up from about 6 p.m. at West and W. Houston Sts., then starting the march at 7, going east on Houston to Sixth Ave., north on Sixth to 14th, then east to Union Square. If there's any room left for registrants, the call is for sizable groups costumed for and acting out an individual theme. This year, the parade is dedicated to the late Theater of the Ridiculous actor-director Charles Ludlam, and the marchers will include 39 bands, tap-dancing skeletons, and women artists creating "living paintings" as they move along. Contributions are needed, too, to help pay for cleanup, lighting, city permits, et al; the address is Village Halloween Parade, Inc., Box 155, 70A Greenwich Ave., New York, N.Y. 10011 . . . The **South Street Seaport Museum Pumpkin Festival** continues over the weekend, with pumpkin sculptures, foods made from pumpkins, rides in a horse-drawn hay wagon, a children's costume parade (2:30 Sat.), and, also Sat., the morning arrival of the sloop *Clearwater,* with its cargo of pumpkins to be sold all afternoon. There'll be a five-hour folk concert with David Amram, Pete Seeger, the *Clearwater* crew's singers, and others. Proceeds from the pumpkin sale go to the School Sail programs of the *Clearwater* . . . In India, Deepavali, or **Festival of Lights,** is as important as Christmas here, and this year there'll be a celebration at South Street Seaport, 11/1, noon to sundown. You'll find Pier 16 and its Apron filled with music and dance, arts and crafts, foods and demonstrations from India's 14 separate states. There'll be sari-tying, ivory carving, a competition in Rangoli—the making of religious iconography using colored powder and rice. At night, fireworks will wind things up.

NEXT WAVE FESTIVAL—The Brooklyn Academy of Music and Elizabeth Swados have teamed up for her new work, *Swing,* "about the nuclear family of the eighties, contrasting the romance of ballroom dancing and music with the blues, jazz, be-bop, funk, and tap." It's in the Carey Playhouse, through 11/1: Wed., Thur. at 8, Sat. at 2, $14, $18; also Fri. Sat. at 8, Sun. at 2; $16, $20. 30 Lafayette Ave. (718-636-4100).

CAUSES AND REVELS TO GO WITH THEM—Since Halloween is on Saturday this year, the ghost-and-goblin theme is figuring in more than a couple of fund-raising gatherings. Two even have the same name. **Halloween '87,** which will both inaugurate and benefit **The Living With Aids Fund Inc.,** is a costume ball 10/31, at 9 p.m. Costume, mask, or black tie—or all three—is called for, and it's at the old Puck Building, 295 Lafayette St. It's $50, and there's to be a costume parade and silent auctions of artworks and original masks, also DJ dancing and a cash bar (925-8333) . . . **Murder After Hours,** an original 1930s mystery taking place in Chinatown, is on the menu of Murder by Invitation's evening to benefit the **Cystic Fibrosis Foundation,** Greater New York Chapter. The date is 10/29 at 6, and it all happens at Jonathan Q's Sun Tong Gung Restaurant on Pell St. A five-course dinner is part of the program, and cost is $75. If you have a vintage '30s dress or suit hanging about, pop it on and get in the mood (986-8783) . . . Nine dance bands and a tarot-reading booth will add to the atmosphere of "one evening of complete madness": **Halloween '87,** 10/31 beginning at 7:30, at **Theater for the New City,** 155 First Ave., to raise funds toward a $350,000 Federal Matching Grant for the company's new home. You have to wear a costume for this one—but who wouldn't choose to?—and the goings-on include contests, entertainment by British music-hall folks and performance artists like Ethyl Eichelberger, all in the complex redesigned to look like several people's ideas of the domain of the Devil—who, by the way, will be on hand in the person of theater host George Bartenieff. $15 (254-1109) . . . **Hospital Audiences Incorporated** will benefit from **Moonlight Madness,** a two-part evening 10/30 that starts at 9 with a cocktail buffet at the Water Club, and follows with a "midnight soiree" aboard the *Paco Rabanne,* with dancing and more refreshments (sailing at 11 p.m.). $100, $150 (575-7690), and they hope you "dare" wear Halloween duds . . . Also 10/30, a **rock-and-roll Halloween dance** will help raise funds for the new **A Sante East, City of Hope,** New York, an organization that helps fight the more catastrophic illnesses of our time. The sounds and the dancing go on at Heartbreak, the club at 179 Varick St., and admission is $10 (645-3800).

CALENDAR NOTES—Begonias, bonsai, bromeliads, cacti-and-succulents, gloxinia and gesneriads, courtesy of their respective societies, along with the Horticultural Society of New York, the Indoor Gardening Society, and the Orchid Society are combining for a **plant exhibition and sale,** 10/31 and 11/1, at the Horticultural Society, 128 W. 58th St. Hours are 11–5 each day, and besides sniffing and looking and buying, you can ask questions of the expert growers in each society. Admission by contribution . . . **The Lighthouse Posh Sale** continues through 10/30; see Sales and Bargains, page 114 . . . Up at the **New York Botanical Garden** in the Bronx, **Kiku-Ka Ten, the Japanese Chrysanthemum show,** is in full and glorious bloom again, and this year there'll be bridges and fans and baskets, all made of the colorful autumn flower. At 11 a.m. and 1:30 Sat., and 11:30 Sun., there'll be demonstrations of ikebana, floral origami, and chrysanthemum bonsai (respectively); 1:30 Sun., Japanese dance by J. Haruna Kimura. The exhibit and activities continue through 11/15; admission to the Conservatory: adults $2.50, seniors and students $1.25; free Sat. 10–noon (220-8700).

TOURS

HISTORIC TOURS—Historic Brooklyn Heights, a tour of beautiful brownstones and the church where Abraham Lincoln prayed; 10/31 at 1, meet Alan Podhaizer at the Court House steps, Montague and Court Streets. $8; also, 11/1 at 1: **Historic Greenwich Village,** a tour of the homes where famous New Yorkers lived; meet Alan Podhaizer at the Jefferson Market Library, Sixth Ave. and W. 10th St. (439-9537). $8.

HARLEM GOSPEL TOUR—A five-hour visit, with Holidays in New York (765-2515), 11/1, starting at 10 a.m. with a church service, then brunch at Sylvia's and a stop at the Studio Museum of Harlem to see the current show of black art. Learn about the architecture, changes, and history in the area. Meet at 10 Columbus Circle, N.W. corner of Eighth Ave. and W. 58th St. $25 includes admission, brunch, and a drink. Reserve.

SOUTH STREET SEAPORT AND SNUG HARBOR—A four-hour tour with the Museum of the City of New York (534-1672; ext. 236). 11/1 before 11 a.m., meet at the front door of the Seaport Gallery, 215 Water St., for a walk that includes grog houses and fancy houses favored by seamen, and a trip aboard the Staten Island Ferry. $10; lunch along the way (you buy your own).

WALL STREET HISTORIC DISTRICT—A leisurely stroll of this area, with Adventure on a Shoestring (265-2663). 10/30 at 1 p.m., meet on N.W. corner of Wall and Broad Streets. $5.

NEW YORK WALK-ABOUT—11/1 at 2 p.m.: **Murray Hill:** "Remnants of a Gilded Age"; meet on N.W. corner of Madison Ave. and 34th St.; also, 11/1 at 11 a.m. or 2 p.m.: **Historic New York:** "Where It All Began"; meet on Broadway and Wall St. fronting Trinity Church. (582-2015 weekdays 9–5; 914-834-5388 evenings, weekends.) $6 (per tour).

TOURS WITH THE 92ND STREET Y—Advance registration is required (996-1105). Also call about out-of-town tours. 10/28, 8 p.m.–11 p.m., "Preservation of the Big Band"—Join Carol Sudhalter for the big-band sound of Basie, Ellington, and others as you listen to New York's leading 16-piece ensembles rehearsing at Lyn Oliver Studio; $12; also, 11/1, 1–4, "SoHo"—SoHo's artistic community is explored with visits to the studios of Frederick Brown, Jill Castlelone, Sally Hawkins, and others; guide, Arthur Marks; $15.

GHOST STORIES OF GREENWICH VILLAGE—A Halloween post-mortem of local legends and strange tales, on a walk with with Michael Levin. 11/1, 1:30–3 p.m.; $7. Phone for meeting place: 924-7187.

PROSPECT PARK ENVIRONMENTAL CENTER TOURS—10/28 at 11 a.m.: "Brooklyn City System"—Meet at Cadman Plaza, for a tour of Brooklyn's Main Post Office, Borough Hall and the Supreme Court, with tour leader John Muir. $4; children, $2; 10/31, 1–3: "Halloween Graveyard Workshop"—Meet at Flatbush Dutch Reform Church, Flatbush at Church Ave., Brooklyn, for a walk with social historian Roberta Halporn through one of Brooklyn's foremost church graveyards; explore the myths and realities of Halloween's deathly reputation and learn rubbing techniques to make a lasting work of art from tombstones. $13; children, $4; pre-register (718-788-8549).

BAY RIDGE—A two-hour walk with the Brooklyn Historical Society (718-624-0890), in the neighborhood whose spectacular harbor views made it a favored resort of seamen. 11/1 at 1, meet Justin Ferate outside the 77th Street Station on the R-line. $5 (reserve).

LADY LIBERTY'S MELTING POT TOUR, via bus, with Guide Service of New York (408-3332), 10/31, 9 a.m.–5:30. Begins with a Staten Island Ferry Ride, and includes Chinatown, Little Italy, Little Ukraine, the Polish East Village, Brooklyn's Hassidic community, Harlem, Yorkville, El Barrio, Little India and Greece in Queens, and more. Pre-register: $43 includes lunch in the East Village.

SHOREWALKERS OF NEW YORK—10/31 at 11 a.m., meet at coffee shop at last, Pelham Bay stop, end of IRT #6 line, for a walk along the beaches of Orchard Beach and City Island; 11/1 at 7 a.m., meet at Bayside RR Station for a 25-mile walk from Bayside to the East River with Buddy Levine (call 516-595-6672, days and 516-754-2852, evenings). Information on schedules: Shorewalkers, 241 W. 97th St., N.Y. 10025.

HUNGRY PEDALERS—Gourmet Bicycle Tour, 10/31 at 8:45 a.m. (rain date, 11/7): "Salsa & Spanakopita," an exploration of Spanish Harlem and its bustling Marqueta, country cycling on Wards Island, a tour of the Latin American neighborhood of Jackson Heights and lunch in Corona (you buy your own food). Meet at the Maine Monument, N.E. corner of Columbus Circle, 59th St. and C.P.W. (595-5542 or 222-2243). $15, $25 for two people; less in advance.

LOOK FOR WILD FOODS—Walks with "Wildman" Steve Brill, in the city's parks. He'll help you find black cherries and watercress, butternuts and chicken mushrooms, and more. Phone 718-291-6825 for details on where to meet, any cost (most are free), what to take, and a few rules. 10/31, Van Cortlandt Park, Bronx; 11/1, Greenbelt, Staten Island.

NATURE WALKS—Alley Pond Environmental Center, 228-06 Northern Blvd., Douglaston, Queens (718-229-4000): 10/31 at 9:30 a.m., tour the Hempstead Plains with Joe Spano; $2 (reserve); 10/31 at 6 a.m., to watch the sun rise with Kathy Burford. Free (reserve); 11/1 at 1 p.m., Wetland Walk; Woodland walks, each Sun. at 1; $2. . . . **Wave Hill,** 249th St. and Independence Ave., Bronx (549-2055): 10/31 at 3, Woods Autumn Walk, free with admission; also, a greenhouse-and-garden walk, every Sun. at 2:15; free.

RBAN PARK RANGERS—Walks and workshops, free unless noted. Call borough offices for the weekend lineup: **Bronx:** 548-7070 or 589-0096; **Brooklyn:** 718-287-3400; **Manhattan:** 397-3080; **Queens:** 718-699-4204; **Staten Island:** 718-816-5456.

RBAN TRAIL CONFERENCE—Emphasis is on nature, and walking. Write P.O. Box 264, N. Y., N. Y. 10274, for schedule of country hikes. Also: 11/1, explore the Staten Island Greenbelt; meet at 11 a.m., at Richmond Rd. and Rockland Ave. (take lunch); call leader, Steve Soffer (718-720-1593 for directions). $1.

SPORTS

TEPS—New York City Marathon, 11/1 at 10:30 a.m.: Over 22,000 runners of all ages and paces, including past women's champion, Allison Roe and reigning men's champion Gianni Poli, are expected to compete in one of the world's most prestigious running events, sponsored by the New York Road Runners Club. This 26.2-mile, five-borough race begins at the Staten Island toll plaza of the Verrazano Bridge and ends in Central Park at Tavern on the Green (67th Street and C.P.W.). Prime locations to cheer the marathoners are Fourth Ave. in Brooklyn from 92nd Street to 4th Street; in Queens at 51st Street and Vernon Drive; in the Bronx at 138th Street from Alexander to Third Avenue; and in Manhattan along upper First Avenue and along Central Park South. Call 860-4455 for further information.

OOTBALL—Jets: 11/1 at 1: vs. Indianapolis. Giants Stadium, East Rutherford, N.J. (421-6600). Sold Out.

ASKETBALL—NBA Doubleheaders, Madison Square Garden Arena (563-8300). 10/27 at 6: Phoenix vs. Detroit; at 8:30: New York Knicks vs. Houston. $8–$20 . . . 10/31 at 6: New Jersey Nets vs. Washington; at 8:30: New York Knicks vs. Indiana. $8–$20.

OXING—Madison Square Garden Felt Forum (563-8300). 10/29 at 7: Tyrone Jackson Junior Lightweight Continental Championship match; plus four preliminary bouts; also, at 9: Closed-circuit telecast of the Hearns fight. $20–$30.

OCKEY—Rangers, Madison Square Garden Arena (563-8300). 10/28 at 7:30: vs. Los Angeles; 11/1 at 7:30: vs. Edmonton. $10–$25 . . . **Islanders,** Nassau Coliseum, Uniondale, L.I. (516-794-4100). 10/27 at 8:05: vs. Chicago; 10/31 at 7:05: vs. Rangers; 11/3 at 8:05: vs. Devils. $17–$27 . . . **New Jersey Devils,** Byrne Arena, East Rutherford, N.J. (201-935-6050). 10/27 at 7:45: vs. Philadelphia; 10/31 at 7:45: vs. Edmonton. $10–$19.

ORSE RACING—Aqueduct, for the fall meeting, through 12/31 (718-641-4700). Daily, except Tue.; post time, 12:30. $2, $5. Featured: 10/28, Ashley T. Cole (NYB); 10/31, Pilgrim; 11/1, Miss Grillo; 11/2, Damon Runyon (NYB); 11/3, Knickerbocker Handicap.

CHILDREN

LAY IT SAFE—See a children's Halloween puppet show performed by the Shadow Box Theatre. 10/27, 28, and 30 at 10:30 a.m. and 10/29 at 10:30 a.m. and 12:45. P.S. 76 Auditorium, 220 W. 121st St. between 7th and 8th Aves. (724-0677). $2.50.

OWLING HALLOWEEN PARTY—Games, prizes, entertainment, costume contest, a haunted maze, life-size-ghost toss, more. St. John the Divine After-School Center, Amsterdam Ave. and 112th St. $2, games 25 cents, costume contest $1 per entrant, food to buy. 10/30, 4–7:30. Child must be accompanied by adult.

ALLET HISPANICO—10/27–10/29 at 10:30 a.m. and 12:30. Young People's Series, Davis Hall at CCNY, 133rd St. and Convent Ave. (690-6900). $2.

ALLOWEEN PARADE AND CELEBRATION—Enjoy "goodies," pumpkins, and balloons (first 500 children) and be in a costume parade; also, see celebrities, a marching band, clowns, magicians, and compete for prizes. 10/30, 3:15–5. The Toy Park, Columbus Ave. and W. 90th St. (983-0761). Free.

ALLOWEEN IN RICHMONDTOWN—Enjoy refreshments, games, and costume contest (starts promptly at 4:15), then trick or treat through some of Staten Island's oldest houses. 10/30, 3:30–5. Richmondtown Restoration, 441 Clarke Ave., Staten Island, (718-351-1617). $2; adults, $3 (reserve).

SAFE HALLOWEEN PARTY—Join Batman and Wonderwoman for a day of fun including games, refreshments, an auction, and a contest for best costume. 10/31, 2:30–4:30. American Pie, 1590 Second Ave. at 82nd St. (737-4805). $10 (donated to Cystic Fibrosis Foundation); adults, $15.

WALDEN HALLOWEEN PARTY—Come in costume and enjoy games, face-painting, refreshments, prizes, crafts, and a clown. Walden School, 1 W. 88th St. (787-5315). $1.50 (game tickets additional).

38TH ANNUAL HALLOWEEN PARTY—Enjoy Mark Gardener and his puppets, a bake sale, prizes, games, and more. 10/31 at 1:30. The Jack and Jill School at St. George's Church, 209 E. 16th St. (475-0855). $2.50.

CHILDREN'S FALL FESTIVAL—Come dressed in costume and enjoy pumpkins, pony rides, face-painting, farm animals, hay rides, ghost stories, and more. 10/31, 11 a.m.–4. Queens County Farm Museum, 73-50 Little Neck Pkwy., Floral Park, N.Y. (718-347-FARM). Free ($2 for ghost story session at 1 and 3).

HALLOWEEN PARTY—Refreshments, entertainment, and a costume parade. 10/31, 2–4 (rain date, 11/1). Adventure Playground, Central Park, C.P.W. at 67th St., N. of Tavern on the Green (769-9741). Free.

MONSTER WALK BALL—Listen to Bob Schneider and the Rainbow Kids sing original children's songs. 10/31 at 1 and 3. Symphony Space, 2537 Broadway at 95th St. 864-5400). $3.

GRANDMA PLAYS TRUMPET!—A musical play which explores the special relationship between a young runaway and an old woman. 10/26, 28, 30 and 11/2, 4, 6, 9, and 13 at 10:30 a.m. Lincoln Square Neighborhood Center, Auditorium, 250 W. 65th St. (244-5372). $2.

INCREDIBLE MERLIN—See this magician perform illusion, mime, and magic. 10/31 at 2. Dalton School, Martin Theatre, 108 E. 89th St. (722-5160). $5.

CHILDREN'S FILM—See the film *Snoopy Come Home* and receive a special treat for dressing in costume. 10/31 at 11 a.m. and 1:30. LaGuardia Community College, College Theater, 31-10 Thomson Ave., Long Island City, N.Y. (718-482-5151). $1; adults, $2.

A HALLOWEEN HAPPENING: ILLUSION & PRIEST IDIGITATION—An evening of Halloween magic with Father Jerry. 10/31 at 3 and 7:30. St. Saviour's Auditorium, 588 Sixth St. between 8th Ave. and Prospect Pk. W., Park Slope, Brooklyn (718-768-7983). $6.

HALLOWEEN FESTIVAL 1987—Dress in costume and then participate in a haunted walk, a mini-carnival, and apple bobbing; also, enjoy balloons, refreshments, and live entertainment. 10/31, noon–3. On the Nethermead, Prospect Park, in Brooklyn (718-788-0055); rangers will be posted at 9th Street/Prospect Park West and the Empire and Flatbush entrances to the Park for directions. Free (charges for some food).

HALLOWEEN FUN HOUSE—An afternoon of entertainment, games, crafts, refreshments and more! 10/31, 1–4. The Brownstone School, 128 W. 80th St. (874-1341). $2.50.

PUPPET SHOW—See *Folk Tales of the World* by Big Apple Puppets. 10/31, 11/1 at 11 a.m. and 1. Murphy Center at Asphalt Green, 555 E. 90th St. (369-8890). $3.

RAGGEDY ANN AND ANDY—A Halloween costume party with games, cookies, and storytelling; meet Raggedy Ann and Andy in-person and see a collection of these dolls from 1918 to the present. 10/31, noon–3. FAO Schwarz, 767 Fifth Ave. at 59th St. (644-9400). Free.

YOU + ME = WE—A collage of stories, songs, and poems about childhood. Every Sat., through 11/21 at 1 and 3:30 and Sun., 11/15, 22 at 3:30. Hartley House Theatre, 413 W. 46th St. off Ninth Ave. (666-1716). $5.

THE CAT IN THE CASTLE!—A musical for children written and directed by Bill Solly. Every Sat. and Sun., through 11/14 at 3. Wings Theatre Company, 112 Charlton St. (645-9630). $5.

PUPPET SHOWS—*Around the World in 80 Days.* The Jules Verne story told by puppets of all kinds. 11/1, 15, and 29 at 1 and 3 . . . *Jack and the Beanstalk.* The traditional English version told by puppets and a "live" giant. 11/8 and 11/22 at 1 and 3. The Puppetworks, Inc., 287 Third Ave. at Carroll St., Park Slope, Brooklyn (718-834-1828). $3.75 (reserve).

CINDERELLA GOES DISCO!—See an updated version of this classic story, which includes audience participation. Every Sat. and Sun., at 1, 3, and 4 through October. South Street Seaport, The American Nook and Cranny Theatre, 12 Fulton St. (797-9022). $3; adults, $5.

STORY HOUR—Eeyore's Bookstore West, 2212 Broadway between 78th and 79th Sts. (362-0634). Ainslie Pryor will be reading and drawing for children. Sun., 11/1 at 11 a.m. Free.

LONG RUNNERS—Mostly Magic: Magicians Brian McGovern and Imam every Sat. at 2. 55 Carmine St. off Sixth Ave. and Bleecker (924-1472). $7.50 (reserve) . . . **13th Street Repertory Company:** *The Rose That Refused to Bloom,* a musical about growing up; Sat. at 1 and 3. *The Snow White Show,* Sun. at 1 and 3. 50 W. 13th St. (675-6677). $3 . . . **Michael Taubenslag Productions:** *The Adventures of Snow White* 11/1 at 1 and 2:30. Jan Hus Playhouse, 351 E. 74th St. (772-9180). $3.95 (reserve) . . . The Little People's Theater Company: Every Sat. and Sun. at 1:30: *Humpty Dumpty Falls in Love;* at 3: *Sleeping Beauty.* The Courtyard Playhouse, 39 Grove St. (765-9540). $5 (reserve) . . . **The Papageno Puppet Theatre:** *Hansel and Gretel* at noon and *Puff the Magic Dragon* at 1, every Sat. and Sun. at the West Side YMCA, 5 W. 63rd St. (874-3297). $4 (reserve).

CENTRAL PARK PROGRAM—Belvedere Castle: Central Park Learning Center, 79th St. south of the Great Lawn (772-0210): 10/31, 1–2:30: "Mask-Making Workshop"—Make a mask to top off your Halloween costume. Free.

NEW YORK HALL OF SCIENCE—47-01 111th St., Flushing Meadows-Corona Park (718-699-0005). 10/31, 10 a.m.–5: "Science Halloween"—A full day of mystery, magic, and illusion including two performances by Bob McAllister at 2 and 3:30 (additional charge); also, create a glow-in-the-dark face and receive a prize for wearing a costume. Hours: Wed.–Sun., 10 a.m.–5. Admission: Adults, $2.50; children, $1.50.

CHILDREN'S MUSEUM OF MANHATTAN—314 W. 54th St. (765-5904). 10/31, 11/1 at 1 and 3: "American Indian Masks"—Create your own mask just like Native Americans; also: "Nature Area"—Collection of animals to observe."Pageant of Puppets,"—Puppets, marionettes, puppet films, video puppet stages, and puppet art activities. See puppets from Italy, marionettes from France, shadow puppets from Thailand and the People's Republic, and learn how to use finger puppets, rod puppets, and hand puppets. Tue.–Fri. 1–5; weekends, 11 a.m.–5. Adults $2 (weekends) and $1 (weekdays); children $3, $2.

QUEENS MUSEUM—New York City Building, Flushing Meadow–Corona Park (718-592-2405). Workshop: 11/1 at 1 and 3: "Picture It With Poetry"—Poet Tato Lavier helps you to visualize poetry and create your own poem (must be with an adult). 50 cents. Hours: Tue.–Fri. 10–5; Sat., Sun. noon–5:30.

CLAY PIT PONDS STATE PARK PRESERVE—End of Carlin St., off Sharrotts Rd., Charleston, S.I. (718-967-1976). October: "Autumn Parent-Tot Nature Program." Call for times and dates. Free.

INFOQUEST CENTER—AT&T, at 56th St. and Madison Ave. (605-5555; for groups, 605-5140); open 10 a.m.–6 daily except Mon. and holidays; Tue. to 9. Free. A hands-on environment with holograms and satellites, fiber optics and robotics, to help the curious of all ages discover how these devices and others aid us in retrieving, storing, and managing data.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 81st St. 10/31–11/1: "Masks and Costumes of North and South America." Weekend activities include films and drawing classes. Gallery Adventure (includes sketching and hands-on-project): Sat. at 11 a.m. and 2:30 and Sun. at 11 a.m., Uris Center; films, Sat. at 10:30 a.m. and 2, Uris Auditorium, include *Arrow to the Sun, Loon's Necklace,* and *Kuumba*; slide talk and gallery hunt: Sun., 1 and 3, Uris Room; art adventure: Drawing for ages 10 and above, Sun. 1:30–3 (Classroom II). Free (with admission).

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (718-735-4400). 10/29 at 6: "Hands-on-Halloween"—Come and make your own costume; 10/31, 1–6: "Monster Mash"—Enjoy face-painting, storytelling, a brass band and many more Halloween activities. $1 (in addition to admission).

STATEN ISLAND CHILDREN'S MUSEUM—Snug Harbor, 1000 Richmond Terr. (718-273-2060). 10/31, 11 a.m.–5: "Halloween Celebration"—The Children's Museum, the Botanical Gardens, and Snug Harbor will present a haunted house, face-painting, spooky movies at 11:15 a.m., 12:15, and 2:15, goodie bags, a magician at 1, 2, and 3 , ghost stories at 2 and 8, and a parade (must reserve). $4; adults, $2. Adm. for ghost stories: $8, adults; $3, children. Call for locations. Hours: Wed.–Fri. 1–4, Sat.–Sun., 11 a.m.–5. $2.

RADIO
HIGHLIGHTS

Wed., Oct. 28

3:00/WNCN—Tchaikovsky: "Fantasy" Ov., Op. 67a; **Handel:** Trio Sonata in G, Op. 5, No. 1.

WNYC—Adams: *Shaker Loops.*

4:00/WQXR-AM/FM—Wagner: *Tannhauser:* Ov; **Susato:** Pavanes and Rondes.

5:00/WNCN—Clementi: Sonata for Piano in F, Op. 36, No. 2; **Bax:** *Northern Ballad* No. 1.

6:00/WNCN—Rossini: *La Gazza Ladra:* Ov.; **R. Strauss:** Capriccio, Op. 85: Introduction for String Quartet.

8:00/WNCN—Mozart: Sonata for Violin and Piano in A; **M. Haydn:** Sym. No. 86 in D.

WNYC—"Improvisations." The Amina Claudine Myers Quartet and Craig Harris and Tailgater's Tales.

8:05/WQXR-AM/FM—Beethoven: "Leonore" Ov. No. 3.

9:00/WNCN—Haydn: Sym No. 86 in D; **Goldmark:** "Der gefesselte Prometheus" Ov., Op. 38.

9:06/WQXR-AM/FM—"McGraw-Hill Young Artists Showcase." Robert Sherman, host.

Thu., Oct. 29

3:00/WNCN—Liszt: *Harmonies poétique et religieuses,* No. 7, "Funérailles"; **A. Scarlatti:** Cto. Grosso No. 4 in e.

WNYC—Brahms: Piano Qt. in g.

4:00/WQXR-AM/FM—Rossini: Introduction, Theme, and Variations; **Granados:** *Goyescas:* "El amor y la muerte."

5:00/WNCN—Telemann: Cto. Sonata for Trumpet, Strings, and Harpsichord in D; **Godard:** Suite, Op. 116.

6:00/WNCN—Delius: *Song of Summer.*

8:00/WNYC—Mozart: *Don Giovanni.* An original version, on authentic instruments, is recreated by Banchetto Musicale. Recorded in Boston's Jordan Hall. With James Maddalena, Karen Winner, and Matthew Lau.

8:05/WQXR-AM/FM—Dvorak: Sym. No. 9 in e, "New World."

9:00/WNCN—"AT&T Presents Carnegie Hall Tonight." John Rubinstein, host. Kalichstein-Laredo-Robinson Trio and The Guarneri Quartet. **Haydn:** Trio in C; **Schoenberg:** *Verklärte Nacht,* Op. 4.

Fri., Oct. 30

3:00/WNCN—Brahms: Piano Trio No. 3 in c, Op. 101; **Bach:** Sonata for Flute or Violin and Harpsichord in g.

WNYC—Rochberg: *Serenate d'estate.*

4:00/WQXR-AM/FM—Gershwin: *Rhapsody in Blue;* **K. Stamitz:** Qt. in E-Flat for Oboe and Strings.

5:00/WNCN—Corelli: Cto. Grosso in F, Op. 6, No. 2; **M-A. Charpentier:** Suite for String Orch.

6:00/WNCN—Caldara: Sonata for 2 Violins and Continuo, Op. 1, No. 9.

8:00/WNCN—Weber: Cto. for Clarinet No. 2 in E-Flat, Op. 74; **Leclair:** Cto. for Violin in G, Op. 10, No. 6.

WNYC—"Opera Box."

8:05/WQXR-AM/FM—Debussy: *Prelude to the Afternoon of a Faun;* **Bartok:** Cto. for Orch.

9:00/WNCN—"Great Performances." Live from Lincoln Center. Inaugural performance at Wortham Center, the new home of the Houston Grand Opera. **Verdi:** *Aida* (Freni, Toczyska, Domingo, Wixell, Ghiaurov, Houston Grand Opera Chorus and Orch./Sinopoli). Simulcast in stereo with WNET-TV/Channel 13.

WNYC—Brahms: Liebeslieder Waltzes.

9:06/WQXR-AM/FM—Detroit Symphony Orchestra. David Zinman, conductor; violinist Salvatore Accardo. **Torke:** *Bright Blue Music;* **Stravinsky:** *Symphony of Psalms;* **Tchaikovsky:** Violin Cto. in D.

Sat., Oct. 31

10:00 a.m./WNCN—Ippolitov-Ivanov: *Caucasian Sketches,* Op. 42; **Chopin:** Ballade No. 2 in F, Op. 38.

WNYC—Mendelssohn: *Die erste Walpurgisnacht.*

10:04 a.m./WQXR-AM/FM—"Piano Personalities." Paul Badura-Skoda. **Mozart:** Minuet in D; Piano Sonata No. 12 in D; **Debussy:** *Suite Bergamasque.*

11:00 a.m./WNCN—Haydn: Cto. for Harpsichord No. 3 in F.

WNYC—Stravinsky: *Jeu de cartes;* **Poulenc:** Cto. for Organ, Strings, and Tympani.

11:04 a.m./WNCN—Handel: Recorder Cto. in B-Flat, Op. 4, No. 6; **Barber:** Adagio for Strings.

12:00/WNCN—Haydn: Sym. No. 49 in f, "La Passione"; **Ravel:** *Rapsodie Espagnol.*

WNYC—Martin: *Petite symphonie concertante.*

12:05/WQXR-AM/FM—Haydn: Sym. No. 94 in G, "Surprise."

1:00/WNCN—Tchaikovsky: Sym. No. 4 in f, Op. 36.

WNYC—Schoeck: *Buried Alive.*

2:00/WNYC—Crumb: *Black Angels;* **Bolcom:** *Black Host.*

2:05/WQXR-AM/FM—"Saturday Afternoon at the Opera." **Mozart:** *Don Giovanni* (Allen, Vaness, Ewing, Van Alen, Kavrakos, Glyndebourne Chorus and London Phil./Haitink).

5:00/WNCN—C.P.E. Bach: Sym. No. 3 in F; **Chopin:** Rondo in E-Flat, Op. 16.

WQXR-AM/FM—Vivaldi: Flute Cto. in D, Op. 10, No. 3; **Mozart:** Adagio and Fugue in c.

6:00/WNCN—Corelli: Cto. Grosso in F, Op. 6, No. 2.

WQXR-AM/FM—Saint-Saens: Piano Cto. No. 2 in g.

8:00/WNCN—Bach: Cto. for Violin in E.

8:04/WQXR-AM/FM—The Cleveland Orchestra. Christoph von Dohnanyi, conductor. **Wagner:** *Lohengrin:* Prelude to Act 3; **Mendelssohn:** Violin Cto. in e; **Beethoven:** Sym. No. 7 in A.

9:00/WNCN—"Saturday Night Opera." **Puccini:** *La Rondine* (Te Kanawa, Niculesa, Domingo, Rendall, Ambrosian Opera Chorus, London Sym. Orch./Maazel).

Sun., Nov. 1

10:00 a.m./WNCN—"Classic Guitar." **Rodrigo:** Cto. "de Aranjuez"; **Bach:** Cantata, "Hunting": "Sheep May Safely Graze."

WNYC—Thomson: *Autumn;* **Foote:** Suite in E for Strings.

11:00 a.m./WNCN—Stanley: Solo in g, Op. 1, No. 2.

WNYC—Family music by the Bachs, the Mozarts, the Mendelssohns, and others.

12:00/WNCN—Elgar: "In the South" Ov., Op. 50; **Bach:** Cto. for 2 Violins in d.

1:00/WNCN—Chicago Symphony Orchestra. Georg Solti, conductor. **Mahler:** Sym. No. 9.

WNYC—Barber: Violin Cto.; **Ives:** "Robert Browning" Ov.

1:04/WQXR-AM/FM—Mendelssohn: Piano Cto. No. 2 in d; **Prokofiev:** Sym. No. 5 in B-Flat.

2:00/WNYC—"Basically Bach." A program of works by J.S. Bach, performed by Jacques Loussier, Renbourn/Grossman, Wendy Carlos, Anger/Marshall, others.

3:00/WNCN—Vanhal: Cto. for 2 Bassoons and Orch. in F.; **Weber:** Cto. for Clarinet No. 1 in f, Op. 73.

3:04/WQXR-AM/FM—The New York Philharmonic. Zubin Mehta, conductor; oboist Joseph Robinson. **Mozart:** Oboe Cto. in C; **Bruckner:** Sym. No. 8 in c.

4:00/WNCN—Tchaikovsky: *Francesca da Rimini,* Op. 32; **J. C. Bach:** Cto. for Harpsichord in G, Op. 7, No. 6.

5:00/WNCN—Satie: *Les Trois Valses distinguées du précieux dégoûté.*

6:00/WNCN—Telemann: Cto. for Recorder in F.

7:00/WNCN—Mozart: Sym. No. 35 in D, "Haffner."

8:00/WNCN—Wagner: *Götterdämmerung:* "Immolation Scene"; **Bach:** Cto. for 2 Harpsichords in C.

9:00/WNCN—Brooklyn Philharmonic Orchestra. Lukas Foss, conductor and harpsichordist; soprano Erie Mills, harpsichordist Anthony Newman, The Canticum Novum Singers. **Purcell:** *Trumpet Voluntary;* **Monteverdi:** *Dixit Dominus;* **D. Scarlatti:** Sonatas for Harpsichord; **Rameau:** *Pièces en Concert.*

9:06/WQXR-AM/FM—San Francisco Opera. **Tchaikovsky:** *Eugene Onegin* (Freni, Walker, Allen, Gulyas, Ghiaurov/Bradshaw).

Mon., Nov. 2

3:00/WNCN—M. Haydn: Qt. for English Horn in C; **J. Strauss Jr.:** "Gypsy Baron" Ov.

WNYC—"American Music Makers." William Schuman.

4:04/WQXR-AM/FM—Mercadante: Flute Cto. in D; **Sarasate:** *Caprice Basque.*

5:00/WNCN—Haydn: Divertimento in E-Flat; **Bizet:** *Jeux d'enfants,* Op. 22.

6:00/WNCN—Rossini: *La Gazza ladra:* Ov.

8:00/WNYC—The St. Louis Symphony Orchestra. Leonard Slatkin, conductor. **Part:** *Fratres;* **Mozart:** Piano Cto. No. 9; **Tchaikovsky:** Sym. No. 2.

8:05/WQXR-AM/FM—Grieg: *Peer Gynt.*

9:00/WNCN—Mozart: Clarinet Qnt. in A; **Muller:** *Antillean Dances.*

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Edo de Waart, conductor. **Adams:** *Short Ride in a Fast Machine;* **Beethoven:** Piano Cto. No. 2 in B-Flat.

Tue., Nov. 3

3:00/WNCN—Handel: Trio Sonata for 2 Violins in g, Op. 5, No. 5; **Liszt:** Transcendental Etudes Nos. 5 and 6.

4:04/WQXR-AM/FM—Mozart: Duo No. 1 in C for Violin and Viola.

5:00/WNCN—Handel: Trio Sonata for 2 Oboes No. 2 in d; **Liszt:** Hungarian Rhapsody No. 5 in e.

6:00/WNCN—J. C. Bach: Sym. in D, Op. 18, No. 4.

8:00/WNCN—"WNCN Live." Los Angeles Piano Quartet.

WNYC—Baltimore Symphony Orchestra. **Elgar:** "Cockaigne" Ov.; **Schumann:** Piano Cto.; **Britten:** "Spring" Sym.

8:05/WQXR-AM/FM—Roman: *Drottningholms Musique:* Suite.

9:00/WNCN—Viotti: Cto. for Violin No. 22 in a; **Gershwin:** Second Rhapsody for Piano and Orch.

9:06/WQXR-AM/FM—The Philadelphia Orchestra. Maxim Shostakovich, conductor; pianist Shura Cherkassky. **Tchaikovsky:** Capriccio Italien; **Rubinstein:** Piano Cto. No. 4 in d; **Mahler:** "Adagietto" from Sym. No. 5; **Shostakovich:** Sym. No 9.

Unless otherwise indicated, all times are p.m. and all stations are FM

TELEVISION
LISTINGS

Veekdays, October 28–30 and November 2–3

WCBS	975-4321
WNBC	664-4444
WNYW	535-1000
WABC	887-7777
WWOR	(201) 330-2153
WPIX	949-1100
WNET	560-2000
WLIW	(516) 454-8866
WNYC	669-7800
HBO	512-1208
CINEMAX	512-1208
UPTOWN	304-3000
SHOWTIME	708-1600

›sed-caption ›gramming is ›icated (cc).

›ase note: Because of › new fall season, ›edules are subject to ›ny last-minute ›anges.

›0 a.m.
4 News
Saber Rider
World News
Romper Room
Wed.: *Open Mind.* ›blic affairs.
Thu.: *Aprenda Ingles*
Fri.: *Watch on* ›*shington*
Mon.: *Insight*
Tue.: *Carrascolendas*
French in Action
Wed.: *Survival Series*
Thu.: **Movie:** *Funeral* ›*Berlin*

›0 a.m.
News
Before Hours
Silverhawks
Zoobilee Zoo
Scooby Doo
3-2-1 Contact
Thu.: *The Muppet* ›*usicians of Bremen*
Fri.: *Henry's Cat* (Part

Mon.: **Movie:** ›*eakin'*
Tue.: **Movie:** *Camelot*
Wed.: **Movie:** ›*erlock Holmes and the* ›*ask of Death*
Mon.: *Nicky and the* ›*erd*

›45 a.m.
News

21 *A.M. Weather*

7:00 a.m.
4 *Today*
5 *Defenders of the Earth*
7 *Good Morning America*
9 *Dinosaucers*
11 *Transformers*
13 *Sesame Street*
21 *Nightly Business Report*
31 *Ohayo! New York*
H Wed.: *The Get Along Gang*
Fri., Tue.: *Seabert*
Mon.: *The Trouble With Grandpa*
M Wed.: **Movie:** *Dancing in the Dark*
Fri.: *Father Guido Sarducci*
S Mon.: *The Exchange Student*
Tue.: *Goldy II*

7:30 a.m.
2 *Morning Program*
5 *He-Man*
9 *Jetsons*
11 *Jem*
21 *Mister Rogers*
H *Fraggle Rock*
M Fri.: **Movie:** *The Manhattan Project*
S Thu.: *Henry Winkler Meets William Shakespeare*
Fri.: *Goldy*

8:00 a.m.
5 *Thundercats*
9 *Bugs Bunny*
11 *Teddy Ruxpin*
13 *Captain Kangaroo*
21 *Sesame Street*
H Wed.: **Movie:** *Return of the Jedi*
Thu.: **Movie:** *Between Friends*
Fri.: **Movie:** *Superman*
Mon.: **Movie:** *Passions*
Tue.: **Movie:** *Troll*
M Thu.: **Movie:** *Enemy Mine*
Mon.: **Movie:** *No Retreat, No Surrender*
S Wed.: *Santiago's Ark*
Mon.: **Movie:** *Ferris Bueller's Day Off*

8:30 a.m.
5 *My Little Pony*
9 *Beverly Hills Teens*
11 *Spiral Zone*
13 *Mister Rogers*
S Thu.: **Movie:** *The Cosmic Eye*
Tue.: *Any Friend of Nicholas Nickleby Is a Friend of Mine*

9:00 a.m.
2 *The Judge*
4 *Wil Shriner Show*
5 *Brady Bunch*
7 *Morning Show*
9 *I Dream of Jeannie*
11 *Mork & Mindy* (except Thu.)
Thu.: *St. Judes*
13 *Sesame Street*
21 *Instructional Television* (concludes at 3)
31 *Home Stretch*
M Wed.: **Movie:** *The Spy Who Came in From the Cold*
S Wed.: *The Bridge of Adam Rush*
Fri.: *Come Along With Me*

9:30 a.m.
2 *Divorce Court*
5 *Leave It to Beaver*
9 *Carol Burnett*
11 *F-Troop* (except Thu.)
31 *Body Electric*
H Tue.: **Movie:** *Over the Edge*
M Fri.: **Movie:** *Our Time*
Mon.: **Movie:** *Dirty Tricks*
Tue.: **Movie:** *Peggy Sue Got Married*

9:45 a.m.
H Mon.: **Movie:** *Night Mother*

10:00 a.m.
2 *$25,000 Pyramid*
4 *Sale of the Century*
5 *I Love Lucy*
7 *Sally Jessy Raphaël*
9 *Geraldo*
11 *Rhoda* (except Thu., Fri.)
Thu.: *At the Movies*
Fri.: *Run Away With the Rich and Famous*
31 Wed.: *American Interests*
Thu.: *Images/Imagenes*
Fri.: *In Black and White*
Mon.: *All About TV*
Tue.: *Cityscope*
H Thu.: **Movie:** *Tex*
M Thu.: **Movie:** *It's Only Money*
S Wed.: **Movie:** *She's Working Her Way Through College*
Thu.: **Movie:** *The Damned Don't Cry*
Fri.: **Movie:** *Heller in Pink Tights*
Mon.: **Movie:** *Untamed*
Tue.: **Movie:** *The Silver Chalice*

10:30 a.m.
2 *New Card Sharks*
4 *Classic Concentration*
5 *Bewitched*
7 *Jeopardy II*
11 *Sanford and Son*
31 Wed.: *Ask Congress*
Thu.: *World Chronicle*
Fri.: *Tony Brown's Journal*
Mon.: *China*
Tue.: *State of the Arts*
H Wed.: **Movie:** *Secrets of a Mother and Daughter*
Fri.: **Movie:** *The Lightship*

11:00 a.m.
2 *Price Is Right*
4 *Wheel of Fortune*
5 *One Day at a Time*
7 *Who's the Boss?*
9 *People Are Talking*
11 *Sanford and Son*
31 Wed.: *Wildside*
Thu.: *America: The Second Century*
Fri.: *Chess*
Mon.: *Undercover Exercise*
Tue.: *Body Pulse*
H Tue.: **Movie:** *Eleni*
M Wed.: **Movie:** *Clockwise*
Fri.: **Movie:** *The Spirit of St. Louis*
Mon.: **Movie:** *The Ballerina and the Blues*

11:30 a.m.
4 *Win, Lose, or Draw*
5 *Too Close for Comfort*
7 *Mr. Belvedere*
11 *Best Talk in Town*
31 Wed.: *America's Black Forum*
Thu.: *Adam Smith*
Mon.: *American Art Forum*
Tue.: *Body Watch*
H Mon.: **Movie:** *Casey's Shadow*
M Thu.: **Movie:** *The Garnet Princess*
Tue.: **Movie:** *All the Way Home*
S Mon.: **Movie:** *Night Mother*

12 NOON
2 9 News
4 *Super Password*
5 *All in the Family* (except Tue.)
Tue.: **Movie:** *The Absent-Minded Professor* (1961). Fred MacMurray.
7 *Ryan's Hope*
11 *Odd Couple*
31 Wed.: *Tales of the Unknown South*
Thu.: *Oil*
Fri.: *Heimat*
Mon.: *The Complete Gilbert and Sullivan*
Tue.: *The First Eden*
H Thu.: **Movie:** *Intimate Contact* (Part I)
Fri.: **Movie:** *Intimate Contact* (Part II)
S Wed.: **Movie:** *A Special Kind of Love*
Thu.: **Movie:** *Country*
Fri.: **Movie:** *Off Beat*

12:30
2 *Young and the Restless*
4 *Scrabble*
5 *Current Affair* (except Tue.)
7 *Loving*
11 Wed.: **Movie:** *Titanic* (1953). Clifton Webb, Barbara Stanwyck.
Thu.: **Movie:** *Salem's Lot* (1979). Part I of II. David Soul.
Fri.: **Movie:** *Salem's Lot* (1979). Part II of II.
Mon.: **Movie:** *Hotline* (1982). Lynda Carter.
Tue.: **Movie:** *Squirm*
H Wed.: **Movie:** *Soul Man*
M Wed.: **Movie:** *Interrupted Melody*
Mon.: **Movie:** *The Glass Bottom Boat*
S Tue.: **Movie:** *Bad Medicine*

1:00
4 *Days of Our Lives*
5 *Hour Magazine* (except Tue.)
7 *All My Children*
9 *High Rollers*
31 Wed.: *Mystery!: Lord Peter Wimsey*
Thu.: *Upstairs, Downstairs*
Tue.: *Masterpiece Theatre: The Bretts*
H Tue.: **Movie:** *White Nights*
M Thu.: **Movie:** *Space Camp*

1:30
2 *Bold and the Beautiful*
9 *Love Connection*
H Thu.: **Movie:** *Bill Cosby Himself*
Fri.: *The Movie Makers*
Mon.: *Behind the Scenes*
M Fri.: **Movie:** *The Music Man*
Tue.: **Movie:** *As Young as You Feel*
S Mon.: **Movie:** *Duchess of Idaho*

2:00
2 *As the World Turns*
4 *Another World*
5 *Popeye*
7 *One Life to Live*
9 *Newlywed Game*
31 Wed.: *Drawing From Nature*
Thu.: *The Ring of Truth*
Fri.: *The Adams Chronicles*
Mon.: *The Constitution*
Tue.: *Great Space Race*
H Fri.: **Movie:** *Labyrinth*
Mon.: **Movie:** *Murphy's Romance*
S Wed.: **Movie:** *Sherlock Holmes and the Mask of Death*
Thu.: **Movie:** *In Search of a Golden Sky*
Fri.: *Goldy*

2:30
5 *Woody Woodpecker*
9 *Dating Game*
11 *Bravestarr*
13 *French Chef*
H Wed.: *Behind the Scenes*
M Wed.: **Movie:** *Friendships, Secrets, and Lies*
Mon.: **Movie:** *Lies My Father Told Me*
S Tue.: **Movie:** *The House of Seven Hawks*

3:00
2 *Guiding Light*
4 *Santa Barbara*
5 *Dennis the Menace*
7 *General Hospital*
9 *Cannon*
11 *Bionic Six*
13 *Frugal Gourmet*
21 *Lilias, Yoga, and You*
31 *Square One TV*
H Wed.: **Movie:** *The Quick and the Dead*
M Thu.: **Movie:** *The Terminal Man*
Tue.: *Crazy About the Movies*

3:15
S Mon.: *The Exchange Student*

3:30
5 *Flintstones*
11 *Ghostbusters*
13 *This Old House*
21 *Hooked on Aerobics*
31 *Video Music Box*
H Thu.: *The Muppet Musicians of Bremen*
Tue.: **Movie:** *Seven Minutes in Heaven*
M Tue.: **Movie:** *Flight Lieutenant*
S Fri.: *Crown of Bogg*

4:00
2 *Superior Court*
4 *Donahue*
5 *Real Ghostbusters*
7 *Oprah Winfrey Show*
9 *Barnaby Jones*
11 *Smurfs*
13 *Wonderworks*
21 *Sesame Street*
H Fri.: *Princess*
Mon.: **Movie:** *Whitewater Sam*
M Fri.: **Movie:** *A Man for All Seasons*
S Wed.: *The Bridge of Adam Rush*
Thu.: **Movie:** *The Cosmic Eye*
Fri.: *Shelley Duvall's Tall Tales & Legends*
Mon.: *Nicky and the Nerd*
Tue.: *Any Friend of Nicholas Nickelby Is a Friend of Mine*

4:30
2 *People's Court*
5 *Ducktales*
11 *G.I. Joe*
31 *3-2-1 Contact*
H Wed.: *Can a Guy Say No?*

Thu.: *17 Going on Nowhere*
Fri.: **Movie:** *The Beniker Gang*
M Wed.: **Movie:** *The Man Who Saw Tomorrow*
Mon.: **Movie:** *Nightfall*
S Mon.: **Movie:** *Bad News Bears Go to Japan*

5:00
2 4 7 News
5 *Different Strokes*
9 *T.J. Hooker*
11 *Fall Guy*
13 *Mister Rogers*
21 *Sesame Street*
31 Wed.: *Silk Screen*
Thu.: *American Interest*
Fri.: *The Kwitny Report*
Mon.: *Innovation*
Tue.: *Body Electric*
H Thu.: **Movie:** *A Chorus Line*
Tue.: *High School Narc* (cc)
M Thu.: **Movie:** *Cocoon*
Tue.: **Movie:** *Pardon My Past*
S Wed.: *Santiago's Ark*
Fri.: *Come Along With Me*
Tue.: *Goldy II*

5:15
H Wed.: *Survival Series* (cc)

5:30
2 News
5 *Facts of Life*
13 *Square One TV*
31 *City Comment*
H Mon.: **Movie:** *Soul Man*
S Thu.: *Henry Winkler Meets Wiliam Shakespear*

5:45
31 *News From City Hall*

Weeknights, October 28–30 and November 2–3

WED., OCT. 28

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *The Jeffersons*
13 *Rockschool*
21 *Computer Chronicles*
31 Italian programming (concludes at 8)
M *History of White People in America*
S **Movie:** *The Carey Treatment*

6:15
H **Movie:** *The Neverending Story*

6:30
5 *Family Ties*
7 News
11 *The Honeymooners*
13 *New Jersey News*
21 *Long Island Report*
M **Movie:** *A Fine Mess*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 21 *Nightly Business Report*

7:30
2 *Wheel of Fortune*
4 *You Can't Take It With You*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 *Wild America*

8:00
2 *The Oldest Rookie*
4 *Highway to Heaven*
5 **Movie:** *Alien Warrior* (1985). Brett Clark.
7 *Perfect Strangers*
9 *Evening Magazine*
11 **Special:** *Return to the Titanic.* Telly Savalas hosts this live event which explores the mystery surrounding the sinking of the luxury liner, Titanic.
21 *The Infinite Voyage.* New science series which uses computer animation and special effects to tell the stories of new technology, scientific discoveries, and fascinating adventures.
31 *World Chess Championship 1987*
H **Movie:** *Return of the Jedi*
M **Movie:** *The Wild Bunch*
N **Movie:** *Privates on Parade*
S *Comedy Spotlight*

8:30
7 *Head of the Class*
9 *Entertainment Tonight*
13 *You Gotta Have Art:* "Pearlstein Draws the Artist's Model." A close-up look at one of America's most important contemporary artists.

9:00
2 *Magnum, P.I.*
4 *A Year in the Life*
7 *Hooperman*
9 *Morton Downey Show*
13 *Firing Line Special:* "The Republican Candidates." Presents the first joint appearance of Republican candidates for the Presidency of the United States.
21 *Corridos: Tales of Passion and Revolution*
31 *Australian Movie of the Week*
S **Movie:** *Blue Velvet*

9:30
7 *Slap Maxwell*

10:00
2 *The Equalizer*
4 *St. Elsewhere*
5 9 News
7 *Dynasty*
11 *National Geographic*
21 *Together to Mars?* Highlights of a discussion between Russian and American scientists linked by satellite technology; includes discussions on science, politics, and a possible mission to Mars.
N **Movie:** *Mississippi Blues*

10:15
H **Movie:** *Soul Man*

10:30
31 *The Kwitny Report*
M **Movie:** *A Clockwork Orange*

11:00
2 4 11 News
5 *M*A*S*H*
7 News
9 *Simon & Simon*
13 *Memories of War:* "In Hiding and the Righteous Enemy." Two films which tell the story of Jewish people who hid from the Nazis during W. W. II.
21 *Are You Being Served?*
31 *Video Music Box*
S **Movie:** *Basic Training*

11:30
2 *Adderly*
4 *Tonight Show*
5 *Late Show*
7 *Nightline*
11 *The Honeymooners*
21 *Butterflies*

12 MIDNIGHT
7 **Movie:** *Invitation to a Gunfighter* (1964). Yul Brynner.
9 *Entertainment Tonight*
11 *Star Trek*
21 *Long Island Report*
N **Movie:** *A Man and a Woman: 20 Years Later*

12:05 a.m.
H **Movie:** *Night Shift*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
9 *Truth or Consequences*
21 *Nova:* "Japan's American Genius"

12:35 a.m.
S **Movie:** *The Name of the Rose*

12:40 a.m.
2 **Movie:** *Looking to Get Out* (1982). John Voight.

12:55 a.m.
M **Movie:** *Under Fire*

1:00 a.m.
5 *Archie Bunker's Place*
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Never the Twain*

1:30 a.m.
4 11 News
5 *Get Smart*
13 *MacNeil/Lehrer*

1:55 a.m.
7 News
H **Movie:** *The Name of the Rose*

2:00 a.m.
2 News
4 *Ask Dr. Ruth*
5 **Movie:** *The Other* (1972). Uta Hagen.
9 *Home Shopping Overnight*
11 *Music of Compassion*

2:25 a.m.
7 **Movie:** *In Circumstantial Evidence* (1975). Raymond Burr.

2:30 a.m.
4 *Matchmaker*
13 *Profiles of Nature*

2:50 a.m.
S **Movie:** *A Special Kind of Love*

3:00 a.m.
4 *New Record Guide*
11 *Focus on Success*
13 *Nature*

3:10 a.m.
M **Movie:** *Power*

3:30 a.m.
4 *Ben Casey*
11 **Movie:** *Charlie Chan and the Sky Dragon* (1949)

4:00 a.m.
13 *Innovation*

4:10 a.m.
5 *I Love Lucy*
H **Movie:** *Commando*

4:20 a.m.
7 *Safari to Adventure*

4:30 a.m.
4 *Ben Casey*
7 *The Avengers*
13 *Mystery!: Lord Peter Wimsey*

4:35 a.m.
S *Comedy Spotlight*

5:00 a.m.
11 *Focus on Success*

5:10 a.m.
M *History of White People in America*

5:30 a.m.
4 *Getting in Touch*
7 *Morning Stretch*
11 News
13 *One-on-One*

5:35 a.m.
S **Movie:** *She's Working Her Way Through College*

5:45 a.m.
H *Behind the Scenes*

THU., OCT. 29

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *The Jeffersons*
13 *Degrassi Junior High*
21 *Great Chefs of New Orleans*
31 Italian programming (concludes at 8)

6:30
5 *Family Ties*
7 News
11 *The Honeymooners*
13 *New Jersey News*
21 *Long Island Report*
S *The Velveteen Rabbit*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 21 *Nightly Business Report*
H **Movie:** *Tex*
M **Movie:** *Spies Like Us*
S **Movie:** *Country*

7:30
2 *Wheel of Fortune*
4 *Out of This World*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 *Wild America:* "Mountain Monarchs"

8:00
2 *Tour of Duty*
4 *Cosby Show*
5 **Movie:** *The Bug* (1975). Bradford Dillman.
7 *Sledge Hammer!*
9 *Evening Magazine*
11 *Hill Street Blues*
21 *Trying Times:* "Drive, She Said." Teri Garr stars as a woman facing a pre-midlife crisis who tries to learn how to drive a car.
31 *Dark Shadows*
N **Movie:** *Dance With a Stranger*

8:30
4 *A Different World*
7 *The Charmings*
9 *Entertainment Tonight*
13 *Currents:* "Lethal Justice." A look at the capital punishment in New Jersey.
21 *This Old House*
31 *Dark Shadows*

9:00
2 *Wiseguy*
4 *Cheers*
7 **Movie:** *Tightrope* (1984). Clint Eastwood.
9 *Morton Downey Show*
11 **Movie:** *Halloween III: Season of the Witch* (1982). Tom Atkins. A mad warlock threatens to subject 50 million children to a Halloween party they will never forget!
13 *The Story of English*
21 31 *Mystery!: Lord Peter Wimsey*
H **Movie:** *Big Trouble* (cc)
M **Movie:** *The Outlaw Josey Wales*
S **Movie:** *52 Pick-Up*

9:30
4 *Night Court*

10:00
2 *Knots Landing*
4 *L.A. Law*
5 9 News
13 *The Infinite Voyage*
21 31 *Masterpiece Theatre: The Bretts*
N **Movie:** *Bullshot*

10:30
H *The Hitchhiker*

11:00
2 4 11 News
5 *M*A*S*H*
7 News
9 *Simon & Simon*
13 *Jazz Tonight*
21 *Are You Being Served?*
31 *Video Music Box*
H *Inside the NFL*
S **Movie:** *Nomads*

11:30
2 *Night Heat*
4 *David Letterman*
5 *Late Show*
7 *Nightline*
11 *The Honeymooners*
21 *The Many Wives of Patrick*
M **Movie:** *Outland*
N *British Rock*

12 MIDNIGHT
7 **Movie:** *Playmates* (1972). Alan Alda, Connie Stevens.
9 *Entertainment Tonight*
11 *Star Trek*
21 *Long Island Report*
H **Movie:** *Link*
N **Movie:** *Petit Con*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
9 *Truth or Consequences*
21 *The Ring of Truth*

12:35 a.m.
S **Movie:** *Goodbye, Emmanuelle*

12:40 a.m.
2 **Movie:** *Arch of Triumph* (1985). Anthony Hopkins.

1:00 a.m.
5 *Archie Bunker's Place*
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Never the Twain*

1:20 a.m.
M **Movie:** *Enemy Mine*

1:30 a.m.
4 7 11 News
5 *Get Smart*
13 *MacNeil/Lehrer*

1:50 a.m.
H *Young Comedians Sho*

2:00 a.m.
2 News
4 *Ask Dr. Ruth*
5 **Movie:** *The Picture o Dorian Gray* (1945). George Sanders.
7 **Movie:** *September 30 1955* (1977). Richard Thomas.
9 *Shopping Overnight*
11 *Keys to Success*

2:15 a.m.
S **Movie:** *Avenging For*

2:30 a.m.
4 *Matchmaker*
11 *A Celebration of Carin*
13 *Profiles of Nature*

2:50 a.m.
H **Movie:** *Bullies*

3:00 a.m.
4 *New Record Guide*
11 *Lifestyles of the Rich a Famous*
13 *The Ring of Truth*

3:10 a.m.
M **Movie:** *The Playbird*

3:30 a.m.
4 *Ben Casey*

4:00 a.m.
7 *Branded*
11 **Movie:** *Charlie Char on the Docks of New Orleans* (1948). Roland Winters.
13 *Innovation*
S **Movie:** *Hot Times*

4:20 a.m.
5 *I Love Lucy*

4:30 a.m.
4 *Ben Casey*
7 *The Avengers*
13 *The Adams Chronicles*
H **Movie:** *The Holcroft Covenant*

4:50 a.m.
M **Movie:** *S.O.B.*

5:30 a.m.
4 *Getting in Touch*
7 *Morning Stretch*
11 News
13 *Currents:* "Lethal Justice"
S **Movie:** *In Search of a Golden Sky*

FRI., OCT. 30

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*

The Jeffersons
Nature Watch
Madeleine Cooks
Italian programming
ncludes at 8)
Billy Joel From ningrad
Movie: *European cation*
Movie: *Heller in Pink hts*

30
Family Ties
News
The Honeymooners
New Jersey News
Long Island Report

0
4 5 News
Jeopardy
$100,000 Pyramid
Cheers
21 *Nightly Business port*
Inside the NFL

30
Wheel of Fortune
We Got It Made
Current Affair
Hollywood Squares
Barney Miller
News
MacNeil/Lehrer
Wild America
Father Guido Sarducci

00
Beauty and the Beast
Special: *Disney's TV Monster Hits*
Movie: *Halloween* 978). Jamie Lee Curtis.
Full House
Evening Magazine
Hill Street Blues
Nature
Washington Week
Movie: *8 Million ays to Die*
Movie: *Stripes*
Movie: *Uforia*
Movie: *Off Beat*

30
I Married Dora
Entertainment Tonight
Wall $treet Week
Movie: *Doctor Who ertwee Series*

00
Dallas
Miami Vice
Mr. Belvedere
Morton Downey Show
Movie: *Fright Night* 985). Roddy cDowell.
Great Performances: ida: From Houston Grand pera. Placido Domingo d Mirella Freni lead the st in the debut of a new roduction of Verdi's opular opera; simulcast ver WNCN/FM.
Oil

:30
Pursuit of Happiness

0:00
Falcon Crest
Special: *Harry nderson's Sideshow*
9 News
20/20
America by Design: Shape of the Land." hows how farming, strip ining, railroads, and rigation have left an nprint on the land.
Movie: *American ustice*
Movie: *A Fine Mess*

N **Movie:** *Dark Waters*
S *Brothers*

10:30
S *It's Garry Shandling's Show*

11:00
2 4 7 11 News
5 *M*A*S*H*
9 *Simon & Simon*
21 *Wall $treet Week*
31 *Video Music Box*
S **Movie:** *F/X*

11:30
2 *Tops of the Pops*
4 *Tonight Show*
5 *Late Show*
7 *Nightline*
11 *The Honeymooners*
21 *Washington Week*
M **Movie:** *Venus*

11:40
H **Movie:** *A Nightmare on Elm Street Part 2: Freddy's Revenge*

12 MIDNIGHT
7 **Movie:** *Willard* (1971). Bruce Davison.
9 *Entertainment Tonight*
11 *Star Trek*
13 *Film on Film:* "The Horror of It All." A look at horror films from the past 60 years; includes film clips of John Barrymore, Lon Chaney, Boris Karloff, and many others.
21 *Long Island Report*
N **Movie:** *The Spirit of the Beehive*

12:30 a.m.
2 **Movie:** *The Night Stalker* (1974). Darren McGavin.
4 *David Letterman*
5 *Dr. Science*
9 *Truth or Consequences*
21 **Movie:** *D.O.A.* (1949). Edmond O'Brien. A victim of slow poisoning sets out to find his murderer.

1:00 a.m.
5 *Archie Bunker's Place*
9 *Joe Franklin Show*
11 *Tales From the Darkside*
13 *Never the Twain*
M **Movie:** *Fast Times at Ridgemont High*
S **Movie:** *The Happy Hooker*

1:10 a.m.
H **Movie:** *Night of the Creeps*

1:30 a.m.
4 *Friday Night Videos*
5 *Get Smart*
11 News
13 *MacNeil/Lehrer*

1:40 a.m.
2 *Win, Lose, or Draw*
7 News

2:00 a.m.
5 **Movie:** *The Pit and the Pendulum* (1961). Vincent Price.
9 **Movie:** *The Wrong Man* (1957). Henry Fonda.
11 *Hit City*

2:10 a.m.
2 **Movie:** *Ghosts That Still Walk* (1977)
7 **Movie:** *Come September* (1961). Rock Hudson.

2:30 a.m.
4 News
11 *Twilight Zone*
13 *Profiles of Nature*
M *Father Guido Sarducci*

2:40 a.m.
H **Movie:** *Neon Maniacs*
S **Movie:** *How the West Was Won*

3:00 a.m.
4 *Matchmaker*
11 *Keys to Success*
13 *Film on Film:* "One Man's War"
M **Movie:** *Wolfen*

3:30 a.m.
4 *New Record Guide*
11 **Movie:** *Mr. Moto in Danger Island* (1939). Peter Lorre.

3:45 a.m.
5 *I Love Lucy*

4:00 a.m.
4 *Ben Casey*
9 **Movie:** *The Money Trap* (1966). Glenn Ford.

4:15 a.m.
2 *Newsmakers*
H **Movie:** *Troll*

4:30 a.m.
7 *The Avengers*

4:55 a.m.
2 **Movie:** *Deathrace* (1973). Lloyd Bridges.

5:00 a.m.
4 *Ben Casey*
11 *U.S. Farm Report*
13 *Intercom:* "The Annual Report of the Defense Secretaries"
M **Movie:** *Heaven Help Us*

5:30 a.m.
7 *Guns of Will Sonnett*
11 News
S **Movie:** *The Late Great Me*

MON., NOV. 2

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *The Jeffersons*
13 *Wild America*
21 *Victory Garden*
31 Italian programming (concludes at 8)
M **Movie:** *The Professionals*
S **Movie:** *Ferris Bueller's Day Off*

6:30
5 *Family Ties*
7 News
11 *The Honeymooners*
13 *New Jersey News*
21 *Long Island Report*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 21 *Nightly Business Report*

7:30
2 *Wheel of Fortune*
4 *Marblehead Manor*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 **Premiere:** *John Forsythe's World of Survival:* "The Pumphouse Gang." A fascinating look at a tribe of baboons in East Africa.
H *Fraggle Rock*

8:00
2 **Movie:** *Echoes in the Darkness* (1987). Part II of II. Peter Coyote. (Part I, Sun., 11/1 at 9.)
4 *ALF*
5 **Movie:** *Shaska Zulu.* Part I of V. Henry Cele, Trevor Howard. Mini-series dealing with tribal Africa during the turbulent 19th-century.
7 *MacGyver*
9 **Special:** *Infinite Voyage:* "Unseen Worlds." Explores the mysteries of space, the human mind, and the body.
11 *Hill Street Blues*
21 **Premiere:** *The First Eden:* "The Making of the Garden." Looks at the collision of continents that created the Mediterranean Sea; explores sea life, the animals of the mainland, and the arrival of man.
31 *The First Eden*
H S **Movie:** *Night Mother*
M **Movie:** *Streets of Gold*
N **Movie:** *Claire's Knee*

8:30
4 *Valerie's Family*
13 *Adam Smith*

9:00
4 **Movie:** *Oh God! You Devil* (1984). George Burns.
7 **Football:** Giants vs. Dallas (concludes at midnight, approx.)
9 *Morton Downey Show*
11 **Movie:** *Enter the Dragon* (1973). Bruce Lee.
13 *The Adams Chronicles*
21 *Nature of Things.* A look at new research in how the body handles alcohol as well as new advances in the field of plastic surgery.
31 *Eye on Dance Special:* "200th Program"

9:30
M **Movie:** *Honkytonk Man*

10:00
5 9 News
13 *The First Eden*
21 *Legacy of the Hollywood Blacklist*
31 *The Ring of Truth*
H **Movie:** *Murphy's Romance*
N **Movie:** *She'll Be Wearing Pink Pajamas*
S **Movie:** *Avenging Force*

11:00
2 4 11 News
5 *M*A*S*H*
9 *Simon & Simon*
13 *Upstairs, Downstairs*
21 *Are You Being Served?*
31 *Oil*

11:30
2 *Hunter*
4 *Best of Carson*
5 *Late Show*
11 *The Honeymooners*
21 *Trying Times:* "Drive, She Said"
M **Movie:** *Hardbodies 2*

11:45
S **Movie:** *On Trial: Lee Harvey Oswald—Parts 1 and 2*

11:50
H **Movie:** *Florida Straits*

12 MIDNIGHT
7 News
9 *Entertainment Tonight*
11 *Star Trek*
13 *Nature:* "Galapagos"
21 *Long Island Report*
N **Movie:** *Sylvia*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
7 *Nightline*
9 *Truth or Consequences*
21 *Nature:* "The Galapagos"

12:40 a.m.
2 **Movie:** *Killing 'em Softly* (1985). George Segal.

1:00 a.m.
5 *Weight Loss*
7 **Movie:** *Great Sioux Uprising* (1953). Jeff Chandler.
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Never the Twain*

1:05 a.m.
M **Movie:** *Mata Hari*

1:30 a.m.
4 11 News
5 *Keys to Success*
13 *MacNeil/Lehrer*
H **Movie:** *Neon Maniacs*

2:00 a.m.
2 News
4 *Ask Dr. Ruth*
5 **Movie:** *Young Mr. Lincoln* (1939). Henry Fonda.
9 *Home Shopping Overnight*
11 *Twilight Zone*

2:30 a.m.
4 *Matchmaker*
11 *Twilight Zone*
13 *Profiles of Nature*

2:40 a.m.
7 News

2:55 a.m.
M **Movie:** *Hearts and Armour*

3:00 a.m.
4 *New Record Guide*
11 **Movie:** *Demetrius and the Gladiators* (1954). Victor Mature.
13 *Nova*

3:05 a.m.
H **Movie:** *Easy Rider*

3:10 a.m.
7 **Movie:** *The Pink Jungle* (1968). James Garner.

3:30 a.m.
4 *Ben Casey*

4:00 a.m.
13 *Innovation*

4:10 a.m.
5 *I Love Lucy*

4:30 a.m.
4 *Ben Casey*
13 *Masterpiece Theatre: The Bretts*

4:40 a.m.
M **Movie:** *Streets of Gold*

4:45 a.m.
H *Behind the Scenes*

5:00 a.m.
11 *One Step Beyond*

5:15 a.m.
7 *Safari to Adventure*

5:15 a.m.
H **Movie:** *Soul Man*

5:30 a.m.
4 *Getting in Touch*
7 *Morning Stretch*
11 News
13 *American Interests*
S **Movie:** *The Bad News Bears Go to Japan*

TUE., NOV. 3

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *The Jeffersons*
13 *Degrassi Junior High*
21 *Innovation:* "Not Just Pets." The many ways in which animals contribute to our health.
31 Italian programming (concludes at 8)
H **Movie:** *Midnight Madness*

6:30
5 *Family Ties*
7 News
11 *The Honeymooners*
13 *New Jersey News*
21 *Long Island Report*
M **Movie:** *Miracles*
S *Who Am I This Time?*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 21 *Nightly Business Report*

7:30
2 *Wheel of Fortune*
4 *She's the Sheriff*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 *John Forsythe's World of Survival*
S *Thomas Hearns*

8:00
2 *Houston Knights*
4 *Matlock*
5 **Movie:** *Shaka Zulu.* Part II of V. Dudu Mkize. (Part I, Mon., 11/3 at 8.)
7 *Who's the Boss?*
9 *Evening Magazine*
11 *Hill Street Blues*
21 *Nova:* "A Man, a Plan, a Canal, Panama." Explores the human drama behind one of the world's greatest engineering achievements.
31 *Dark Shadows*
H **Movie:** *Easy Money*
M **Movie:** *Peggy Sue Got Married*
N **Movie:** *Restless Natives*
S **Movie:** *Invasion U.S.A.*

8:30
7 *Growing Pains*
9 *Entertainment Tonight*
13 *Innovation:* "A Sound Idea." Examines how far audio technology has come since Thomas Edison invented the phonograph more than a century ago.
31 *Dark Shadows*

9:00
2 *Jake and the Fat Man*
4 *J.J. Starbuck*
7 *Moonlighting*
9 *Morton Downey Show*

11 **Movie:** *The Breakfast Club* (1985). Molly Ringwald, Judd Nelson. Five suburban high school students bare their souls to each other and wind up becoming friends while spending a weekly detention together.
13 *Nova*
21 *The Ring of Truth:* "Mapping." Man's many innovations—from surveying equipment of ancient times to present-day orbiting statellites.
31 *Shoestring*

10:00
2 *Law and Harry McGraw*
4 *Crime Story*
5 9 News
7 *Thirtysomething*
13 *New Jersey Election Special*
21 *The Story of English:* "Black and White." The roots of black English, including the American slave trade, the Creole tongue, and Harlem slang.
31 *Mapp and Lucia*
H *1st and Ten*
M *B.B. King and Friends*
N **Movie:** *Blood Wedding*
S *Comedy Spotlight*

10:30
H **Movie:** *8 Million Ways to Die*

11:00
2 4 7 11 News
5 *M*A*S*H*
9 *Benny Hill*
21 *Are You Being Served?*
31 *Video Music Box*
M **Movie:** *My Beautiful Laundrette*
S **Movie:** *52 Pick-Up* (cc)

11:30
2 *Diamonds*
4 *Tonight Show*
5 *Late Show*
7 *Nightline*
9 **Hockey:** Rangers vs. Calgary
11 *The Honeymooners*
21 *Long Island Report*

12 MIDNIGHT
7 **Movie:** *Change of Habit* (1963). Elvis Presley.
11 *Star Trek*
13 *The World at War*
N **Movie:** *The Mango Tree*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
21 *The First Eden*
H **Movie:** *Big Trouble*

12:40 a.m.
2 **Movie:** *The Sea Wolves* (1980). Gregory Peck.
M **Movie:** *Target*

1:00 a.m.
5 *Archie Bunker's Place*
11 *Twilight Zone*
13 *Never the Twain*
S **Movie:** *Bad Medicine*

1:30 a.m.
4 11 News
5 *Get Smart*
13 *MacNeil/Lehrer*

1:50 a.m.
7 News

2:00 a.m.
2 News
4 *Ask Dr. Ruth*
5 **Movie:** *13 Rue Madeleine* (1947)
11 *Twilight Zone*

2:05 a.m.
H **Movie:** *The Coca-Cola Kid*

2:20 a.m.
7 **Movie:** *Moment to Moment* (1966). Jean Seberg.

2:30 a.m.
4 *Matchmaker*
9 *Home Shopping Overnight*
11 *Twilight Zone*
13 *Profiles of Nature*

2:40 a.m.
M **Movie:** *Bad Manners*

2:45 a.m.
S **Movie:** *Goodbye, Emmanuelle*

3:00 a.m.
4 *New Record Guide*
11 **Movie:** *Seconds* (1966). Rock Hudson. A middle-aged banker gets a second chance at youth—with horrifying results.
13 *World Chess Championship*

3:30 a.m.
4 *Ben Casey*

3:45 a.m.
H **Movie:** *Easy Money*

4:00 a.m.
5 *I Love Lucy*
13 *Innovation*

4:10 a.m.
M **Movie:** *The Boy in Blue*

4:30 a.m.
4 *Ben Casey*
7 *The Avengers*
13 *Upstairs Downstairs*

5:00 a.m.
11 *One Step Beyond*
S **Movie:** *The Silver Chalice*

5:30 a.m.
4 *Getting in Touch*
7 *Morning Stretch*
11 News
13 *Tony Brown's Journal*

Weekend, October 31–November 1

SAT., OCT. 31

6:00 a.m.
4 *Joy of Gardening*
5 *I Love Lucy*
7 *World of Photography*
9 News
11 *Christian Science*
13 *The Story of English*
H **Movie:** *Secret Places*

6:30 a.m.
2 *Patchwork Family*
4 *Abra Kadabra*
5 *World Tomorrow*
7 *Wildlife Adventure*
9 *Comic Strip* (concludes at 9 a.m.)
11 *Planet of the Apes*

7:00 a.m.
4 *Kidsongs*
5 *Sylvanian Families*
7 *Uncle Waldo*
11 *Witches, Warlocks, and Wizards*
13 *Currents*
M **Movie:** *The Cheyenne Social Club*
S *Shelley Duvall's Tall Tales & Legends:* "Sleepy Hollow"

7:30 a.m.
2 *Young Universe*
4 *Hickory Hideout*
5 *Star Com*
7 *King Leonardo*
11 *It's in the Closet, It's Under the Bed*
13 *Open Mind*

8:00 a.m.
2 *Furrytail Theater*
4 *Gummi Bears*
5 *Lady Lovely Locks*
7 *Care Bears Family*
11 *Heathcliff*
13 *The Constitution: That Delicate Balance*
21 *Money Management*
H **Movie:** *Dragonslayer*
S **Movie:** *The Beast From 20,000 Fathoms*

8:30 a.m.
2 *Muppet Babies*
4 *Smurfs*
5 *Popples*
7 *Little Clowns*
11 *Keys to Success*

9:00 a.m.
5 *Get Along Gang*
7 *My Pet Monster*
9 *Superman*
13 *Washington Week*
11 *Hee Haw*
21 *The American Adventure*
31 **Premiere:** *Puzzle Weekend.* New children's program which includes a wide range of subjects and formats including game sequences, lovable characters, and educational puzzles.
M **Movie:** *Do You Mean There Are Still Real Cowboys?*

9:30 a.m.
5 *Gilligan's Island*
7 *Pound Puppies*
11 *Run Away With the Rich and Famous*
13 *One-on-One*
S **Movie:** *Goodbye, Mr. Chips*

10:00 a.m.
2 *Pee-wee's Playhouse*
4 *Fraggle Rock*
5 *Wrestling Challenge*
7 *Little Wizards*
9 *Buck Rogers*
11 *Soul Train*
13 *Firing Line*
21 *The Constitution: That Delicate Balance*
H *Inside the NFL*

10:30 a.m.
2 *Mighty Mouse*
4 *Alvin*
7 *Real Ghostbusters*
31 *3-2-1 Contact*
M *Crazy About the Movies:* "Natalie"

11:00 a.m.
2 *Popeye & Son*
4 *Alf*
5 *Dr. Science*
7 *Flintstone Kids*
9 *Wrestling Spotlight*
11 *Solid Gold*
13 *Tony Brown's Journal*
21 *Victory Garden*
31 *Square One TV*
H **Movie:** *Once Bitten*

11:30 a.m.
2 *Teen Wolf*
4 *New Archies*
5 *New Monkees*
7 *Bugs Bunny*
13 *Adam Smith*
21 *New York's Master Chefs*
31 *Degrassi Junior High*
M **Movie:** *Man in the Wilderness*

12 NOON
2 *Storybreak*
4 *Foofur*
5 *World of Disney*
7 *Animal Crack-ups*
9 *America's Top Ten*
11 *Wrestling*
13 *G.E.D. Preparation*
21 *Gourmet Cooking*
31 *Eye on Asia*
S **Movie:** *Pretty in Pink*

12:30
2 *Kid Video*
4 *I'm Telling*
7 *Health Show*
9 *Fan Club*
21 *This Old House*
H **Movie:** *The Neverending Story*

1:00
2 *Young Universe*
4 *NFL's Greatest Games II*
5 **Movie:** *Scooby Doo Meets the Boo Brothers*
7 *Weekend Specials*
9 *New American Bandstand*
11 **Special:** *Return to the Titanic*
13 **College Football:** To be announced
21 *Frugal Gourmet:* "Turkey"
31 *Good Morning Asia*

1:30
2 *Guinness Records*
7 *The Avengers*
21 *French Chef:* "Turkey Breast Braised"
M **Movie:** *Where the River Runs Black*

2:00
2 *Win, Lose, or Draw*
4 **Bowling:** PBA Fall Tour
9 *Black Sheep Squadron*
21 *Joy of Painting*
31 *World TV Presents*
S **Movie:** *Sherlock Holmes and the Mask of Death*

2:15
H *The Worst Witch*

2:30
2 **College Football:** Syracuse vs. Pittsburgh
7 *Greatest Sports Legends*
21 *The Art of William Alexander*

3:00
5 **Movie:** *The Time Machine* (1960). Rod Taylor.
7 **Football:** To be announced (concludes at 7, approx.)
9 *Knightrider*
11 *Twilight Zone*
21 *Rod and Reel*

3:30
4 *Sportsworld*
11 *At the Movies*
21 *Motorweek*
H **Movie:** *The Quick and the Dead*
M **Movie:** *The Swarm*
S **Movie:** *European Vacation*

4:00
9 *A-Team*
11 *Puttin' on the Hits*
13 **Movie:** *Devil Doll* (1936). Lionel Barrymore.
21 *Woodwright's Shop*
31 *All About TV*

4:30
11 *New Gidget*
21 *This Old House*
31 *Cityscope*

5:00
5 *Mission: Impossible*
9 *A-Team*
11 *Webster*
21 *Degrassi Junior High*
31 *China*
H *AIDS: Everything You Need to Know*

5:30
4 *Fight Back*
11 *Bustin' Loose*
13 *Houdini!*
21 **Movie:** *Doctor Who*
31 *Looking East*
M **Movie:** *Nightwing*
S **Movie:** *The Outlaw Josey Wales*

6:00
2 *The People*
4 News
5 *What's Happening Now?*
9 Wrestling
11 *Star Trek: The Next Generation*
13 *Nature*
31 *Images/Imagenes*
H **Movie:** *Deathtrap*

6:30
2 4 News
5 *Small Wonder*
31 *In Black and White*

7:00
2 7 News
4 *Great Bear Scare*
5 *Three's Company*
9 *It's a Living*
11 *Tales From the Darkside*
13 *Newton's Apple*
21 *Blake's Seven*
31 *Computer Show*

7:30
2 *Wheel of Fortune*
4 *Throb*
5 *Family Ties*
7 *New York Views*
9 *Mama's Family*
11 *Charles in Charge*
13 *Wild America:* "Wild Cats"
M **Movie:** *Transylvania 6-5000*

8:00
2 *My Sister Sam*
4 *227*
5 *Mr. President*
7 **Movie:** *The Midnight Hour* (1985). Le Var Burton.
9 **Movie:** *Psycho* (1960). Anthony Perkins. Classic Hitchcock thriller; don't miss it!
11 **Special:** *The Search for Houdini*
13 *World at War*
21 *Man About the House*
31 *Upstairs, Downstairs*
H **Movie:** *The Man Who Broke 1,000 Chains*
N **Movie:** *House on Haunted Hill*
S **Movie:** *Pretty in Pink*

8:30
2 *Everything's Relative*
4 *Mama's Boy*
5 *Women in Prison*
21 *Keep It in the Family*

9:00
2 *Leg Work*
4 *Golden Girls*
5 *Beans Baxter*
13 *Mystery!: Lord Peter Wimsey*
21 *Good Neighbors*
31 *Dracula*
M **Movie:** *Deadly Friend*

9:30
4 *Amen*
5 *Second Chance*
21 *Dad's Army*

10:00
2 *West 57th*
4 *Hunter*
5 9 News
7 *Hotel*
11 *Twilight Zone*
13 *Film on Film*
21 *No Place Like Home*
H *Joe Piscopo Live!*
N **Movie:** *Daughters of Darkness*
S *Comedy Spotlight*

10:30
5 Sports
9 *Medical Journal*
11 News
21 *Butterflies*
M **Movie:** *The Exorcist*

11:00
2 4 7 News
5 **Movie:** *Invasion of the Body Snatchers* (1978). Kevin McCarthy.
9 *Benny Hill*
11 **Movie:** *Halloween II* (1981). Jamie Lee Curtis.
21 *Monty Python*
H **Movie:** *Big Trouble*
S **Movie:** *Trick or Treat*

11:25
13 **Movie:** *The Uninvited* (1944). Ruth Hussey.

11:30
4 *Saturday Night Live*
21 **Movie:** *Night of the Living Dead* (1968). Duane Jones.
31 *The Most Dangerous Game*

11:45
2 *D.C. Follies*
7 **Movie:** *High Plains Drifter* (1973). Clint Eastwood.

12 MIDNIGHT
9 **Movie:** *House of Wax* (1953). Vincent Price.
N **Movie:** *Suspiria*

12:15 a.m.
2 *Dom Deluise Show*

12:30 a.m.
M **Movie:** *From Beyond*

12:35 a.m.
H **Movie:** *The Quick and the Dead*

12:45 a.m.
2 **Movie:** *Let's Scare Jessica to Death.* (1971). Kevin O'Connor.

Movie: *Sex Appeal*

a.m.
Showtime at the Apollo
Women's Wrestling
Trying Times: "Drive, Said"

a.m.
Movie: *My Champion*
34). Yoko Shimada.

a.m.
Rockschool

a.m.
Movie: *King's Row*
42). Ann Sheridan.

a.m.
Comedy Club
Movie: *When Michael*
ls (1971). Michael
uglas.
News
American Playhouse:
ee Sovereigns of Sara,
ts I–III. Vanessa
lgrave. Depicts the
ss hysteria provoked by
17th-century Salem
ch trials in New
gland.
Movie: *Howling II*

0 a.m.
Movie: *Lucky 13*

0 a.m.
Movie: *The Outlaw*
y Wales

0 a.m.
Sea Hunt
Solid Gold

5 a.m.
Win, Lose, or Draw

0 a.m.
Ask Dr. Ruth

5 a.m.
News

5 a.m.
Movie: *The Return of*
Living Dead

0 a.m.
Snicker Theater
Movie: *Damnation*
ey (1977). George
ppard.

0 a.m.
Movie: *Foxtrap*

0 a.m.
Movie: *Whispering*
ath (1971). Roy
innes.
Movie: *The Brides of*
Manchu (1967).
ristopher Lee.

10 a.m.
Safari to Adventure

30 a.m.
The Avengers

40 a.m.
Movie: *Sherlock*
lmes and the Mask of
ath

0 a.m.
Film on Film
Movie: *Deadly Friend*

15 a.m.
Movie: *The Alchemist*

30 a.m.
Music City U.S.A.
New York Views
News

SUN., NOV. 1

0 a.m.
Today in New York
Hour of Power
Insight

9 News
11 *Christopher Close-up*
13 *Legacy of the Hollywood Blacklist*
S **Movie:** *Free Spirit*

6:15 a.m.
11 *Davey and Goliath*

6:30 a.m.
2 *Community*
4 *New Wilderness*
7 *Christopher Close-up*
9 *It's Your Business*
11 *Christian Science*
M **Movie:** *The Rat Race*

7:00 a.m.
2 *Young Universe*
4 *First Estate*
5 *Jimmy Swaggart*
7 *Faith for Today*
9 *Point of View*
11 *Hour of Power*
13 *Sesame Street*
H *Workin' for Peanuts*

7:30 a.m.
2 *Way to Go*
4 *Headlines on Trial*
7 *This Is the Life*
9 *Sunday Mass*
11 *World Tomorrow*
S *My Swedish Bombshell*

8:00 a.m.
2 *For Our Times*
4 *Sunday Today*
5 *Oral Roberts*
7 *Tiempo*
9 *Funtastic World*
11 *Tom and Jerry*
13 *Mister Rogers*
21 *Sesame Street*
31 Italian programming (concludes at 2)
H *Fraggle Rock*
S **Movie:** *Peter Lundy and the Medicine Hat Stallion*

8:30 a.m.
2 *Wall $treet Journal*
5 *Sunday Mass*
7 *Home Show*
11 *Heathcliff*
13 *Mister Rogers*
H *Seabert*
M **Movie:** *Saving Grace*

9:00 a.m.
2 *Sunday Morning With Charles Kuralt*
5 *McCreary Report*
7 *Ebony/Jet Showcase*
11 *Voltron*
13 *Sesame Street*
21 *Owl/TV*
H **Movie:** *Every Which Way But Loose*

9:30 a.m.
4 *Meet the Press*
7 *Wild Kingdom*
11 *Visionaires*
21 *Reading Rainbow*
S *The Velveteen Rabbit*

10:00 a.m.
4 *McLaughlin Group*
5 *World of Disney*
7 *Starting Line '87*
9 *The Jetsons*
11 *Captain Power*
13 *Square One TV*
21 *Tony Brown's Journal*
S **Movie:** *Fire With Fire*

10:30 a.m.
2 *Face the Nation*
4 *News Forum*
7 **Special:** *New York City Marathon* (concludes at 1:30, approx.)
9 *Bugs Bunny*
11 **Movie:** *Abbott and Costello Meet the Mummy*
13 *Rockschool*
21 *Inside Albany*
M **Movie:** *Hannah and Her Sisters*

11:00 a.m.
2 *Community*
4 *Visiones*
5 **Movie:** *Tarzan and the Lost Safari* (1957). Gordon Scott.
9 *Knightrider*
13 *Wonderworks*
21 *Washington Week In Review*
H **Movie:** *To Sir With Love*

11:30 a.m.
2 *Newsmakers*
4 *Positively Black*
21 *Wall $treet Week*

12 NOON
2 *This Is NFL*
4 *Essence*
9 **Movie:** *On the Right Track* (1981). Gary Coleman.
11 **Movie:** *Spectre* (1977). Robert Culp.
13 *Washington Week*
21 *Adam Smith*
S **Movie:** *Legend*

12:30
2 *NFL Today*
4 *NFL Live*
13 *Inside Albany*
21 *Wild America:* "Ringtailed Rascals"
M **Movie:** *I Ought to Be in Pictures*

12:45
5 **Movie:** *History of the World, Part I* (1981). Mel Brooks.

1:00
2 **Movie:** *The Invisible Man* (1975). David McCallum.
4 **Football:** Jets vs. Indianapolis
13 *Legends of Laughter.* A tribute to the comedic talents of Groucho Marx and Jack Benny.
21 *Nature:* "The Galapagos"
H **Movie:** *Sword of Gideon*

1:30 a.m.
7 *Finishing Line '87*
S **Movie:** *Grand Prix*

2:00
7 *Business World*
9 **Movie:** *Kid With the Broken Halo* (1980). Gary Coleman.
11 **Movie:** *The Demon Seed* (1977). Julie Christie.
13 *Great Performances:* "Baryshnikov on Broadway"
21 *In Search of the Constitution:* "For the People: The Bill of Rights." Takes a look at the Bill of Rights through the eyes of five Americans who took their petitions about school prayer, academic freedom, and privacy to the Supreme Court.
31 *World TV Presents* (Chinese programming)

2:15
5 **Movie:** *The African Queen* (1951). Humphrey Bogart, Katharine Hepburn. Classic which is generally considered to be one of the best American films ever made; terrific acting; Oscar for Bogart!

2:30
2 **Movie:** *Money to Burn* (1973). Cleavon Little.
7 *This Week With David Brinkley*
M **Movie:** *Goodbye, Mr. Chips*

3:00
13 *Heimat*
21 *Suffolk Film Festival*
31 *Washington Week*

3:30
7 *Siskel & Ebert & the Movies*
21 *Dining in France*
31 *Ask Congress*
H *The Movie Makers*

4:00
2 **Football:** Los Angeles vs. San Francisco (tentative)
4 *Super Chargers*
7 **Racing:** Indy Challege Cart Auto Race
9 *Magnum, P.I.*
11 **Movie:** *Fright Night* (1985). Roddy McDowell.
21 *Great Chefs*
31 *Tony Brown's Journal*
H **Movie:** *Charlie Chan and the Curse of the Dragon Queen*

4:30
4 *Heroes: Made in the U.S.A.*
5 **Movie:** *Rocky* (1976). Sylvester Stallone.
21 *Justin Wilson's Louisiana Cookin'*
31 *World Chronicle*
S **Movie:** *Free Spirit*

5:00
4 *Hardcastle and McCormick*
9 *The Best of National Geographic:* "Sharks"
13 *Candidates '88 With Marvin Kalb*
21 *A House for All Seasons:* "Troubleshooting." Takes a look at energy-wasting problems.
31 *Hello Jerusalem*
M **Movie:** *The Jewel of the Nile*

5:30
21 *This Old House*
31 *European Journal*
H **Movie:** *Pee-wee's Big Adventure*

6:00
4 7 News
9 **Movie:** *Eddie and the Cruisers* (1983). Tom Berenger.
11 **Movie:** *Halloween III: Season of the Witch* (1982). Tom Atkins.
13 *Victory Garden*
21 *Nova*
31 *U.S. Nippon Newscope*
S **Movie:** *Fire With Fire*

6:15
31 *Business Nippon*

6:30
4 7 News
13 *This Old House*

6:45
31 *Newscope Special*

7:00
2 *60 Minutes*
4 *Our House*
5 *21 Jump Street*
7 *Disney Sunday Movie*
13 21 *Wonderworks*
31 *Japanese Theatre*
H **Movie:** *Every Which Way But Loose*

M **Movie:** *Hannah and Her Sisters*

8:00
2 *Murder, She Wrote*
4 *Family Ties*
5 *Werewolf*
7 *Spenser: For Hire*
9 **Movie:** *Breathless* (1983). Richard Gere.
11 *Star Trek: The Next Generation*
13 *Nature:* "Galapagos"
21 31 *Degrassi Junior High*
N **Movie:** *Hannah and Her Sisters*
S **Movie:** *The Emerald Forest*

8:30
4 *My Two Dads*
5 *Married With Children*
21 *Only One Earth*
31 **Special:** *Drugs: Why Not?*

9:00
2 **Movie:** *Echoes in the Darkness* (1987). Part I of II. Stockard Channing. Interesting drama based on the 1979 murder of a teacher and the mysterious disappearance of her children.
4 **Movie:** *Dangerous Affection* (1987). Judith Light.
5 *Tracey Ullman Show*
7 *Dolly*
11 *Star Search*
13 *Masterpiece Theatre: The Bretts*
21 *River Journeys:* "The Mekong With William Shawcross." Follows the Mekong in Southeast Asia.
31 *Heimat*
H **Movie:** *Jumpin' Jack Flash*
M **Movie:** *Aliens*

9:30
5 *Duet*

10:00
5 9 News
7 *Buck James*
11 *Lifestyles of the Rich and Famous*
13 *Trying Times:* "Get a Job." Steven Wright stars in this story of a professional student who panics and then beats the system when his parents stop supporting him.
21 *Mystery!: Lord Peter Wimsey*
N **Movie:** *What's Up Tiger Lily?*
S **Movie:** *Class*

10:30
5 9 Sports
13 *Thirteen Revisited.* To be announced.

11:00
2 4 7 11 News
5 *Friday the 13th*
9 *Entertainment This Week*
21 *The Casebook of Sherlock Holmes*
31 *Eye on Dance*
H *1st and Ten*

11:15
2 News

11:30
7 News
11 *The Honeymooners*
21 *The Adams Chronicles*
H *Young Comedians Show*
M **Movie:** *Hardbodies*

11:45
2 7 Sports
S **Movie:** *Legend*

12 MIDNIGHT
2 *Rockford Files*
4 Sports
5 *9 to 5*
7 **Movie:** *Haunts of the Very Rich* (1972). Lloyd Bridges.
9 *Dallas*
11 *Star Trek*
13 *Great Performances: Aida*
N **Movie:** *Mishima*

12:30 a.m.
4 *NCTV*
5 *Kojak*
H **Movie:** *Fever Pitch*

1:00 a.m.
2 *Win, Lose, or Draw*
4 *Positively Black*
9 *Dallas*
11 *Odd Couple*
M **Movie:** *House*

1:20 a.m.
S **Movie:** *Toxic Avenger*

1:30 a.m.
2 *Win, Lose, or Draw*
4 *First Estate*
5 *Naked City*
11 News

1:35 a.m.
7 **Movie:** *Death Ship* (1980). George Kennedy.

2:00 a.m.
2 News
9 *Home Shopping Overnight*
11 *At the Movies*

2:10 a.m.
H **Movie:** *Defcon-4*

2:30 a.m.
5 *Foster Parents Plan*
11 **Movie:** *The Great American Traffic Jam* (1980)

2:35 a.m.
M **Movie:** *Black Moon Rising*

2:50 a.m.
S **Movie:** *Basic Training*

3:00 a.m.
13 *Innovation*

3:20 a.m.
7 **Movie:** *In Love and War* (1958). Robert Wagner.

3:30 a.m.
5 *Christian Children's Fund*

3:40 a.m.
H **Movie:** *Crawlspace*

4:15 a.m.
S *The Velveteen Rabbit*

4:20 a.m.
M **Movie:** *The Ballad of Cable Hogue*

4:30 a.m.
11 *Twilight Zone*

4:55 a.m.
S *Peter Lundy and the Medicine Hat Stallion*

5:00 a.m.
11 *One Step Beyond*

5:05 a.m.
H **Movie:** *Jumpin' Jack Flash*

5:30 a.m.
4 *Getting in Touch*
7 *Morning Stretch*
13 *Wall $treet Week*

NEW YORK
TOWN AND COUNTRY PROPERTIES

Town & Country Properties is a weekly feature. **Special rates effective with the January 5, 1987 issue: $23.95** per line, per issue, flat rate. Two-line minimum. Approximately characters equal 1 line. (Count each letter, space and punctuation mark as a character.) Display ads are available at **$280** per inch, one-time insertion. **Check or money ord must accompany copy and be received by Monday for the issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard, or Visa. Deadli for line listings is Tuesday at 1 PM for the issue on sale the following Monday. **Contact Caryn Martin for display information and billing procedures. Contact Nancy Engbe for line listing insertions.** All ads accepted at the discretion of the publisher. Write **Town & Country Properties Department,** New York Magazine, 755 Second Ave., NY, N 10017, or Call 212-971-3155.

APARTMENT/HOUSE WANTED

Relocating Fortune 500 Executives—Bank personnel. 1-4 BR. 212-935-8730.

COOPERATIVE/CONDO
Manhattan

60'S EAST

FAMILY CONDO

Move-in cond, FDR, LR w/City vus, 2 lrg BRs. Excel for entertaining. Garage & pool on premises. Asking $485,000. CC $500. RE Taxes $200.

60'S EAST

PREWAR 7--PERFECT COND

Gracious 3 BR w/ WBF, new everything. Mrbl bths, FDR, usable Maids rm. Excel bldg, low 60's off Park.

70's East

TWNHSE CONDO W/ELEV

Gorgeous turn of the century Duplex w/terr, 2 BRs, 2 bths, Lib, FDR w/open kit, bevelled English Tudor LR, 14' ceil w/WBF. Must see to be appreciated.

For Information Call
NANCY WEAVER 212-832-5895
Residence:752-3655
or BETH LEARSON 212-832-5475
DOUGLAS ELLIMAN
GIBBONS & IVES

Contemp 3 BR Duplex/70's W End Ave 1st flr LR w/marble WBF & attached greenhse/patio, DR, kit w/cust-built cabinets & marble powder rm, 2nd flr MBR w/marble bth & all built-in furn, 2 add children's BRs, foyer w/full bth & laundry rm, sep entrances on each flr. $525,000. Sold by owner, no brokers. 212-213-9797.

FT. TRYON PARK
Before you "Pack-In" Manhattan
Look At These Prices
1 BR's Fr $68,940
Totally Renovated Units Featuring:
New Kitchens With Appliance
Package & New Bathrooms.
"Quality Apts At Very Reasonable Prices"
ROCKVIEW APARTMENTS
212-567-2500
Offering By Prospectus Only.
Rental Apts Also Available.

50'S EAST **5 RMS**

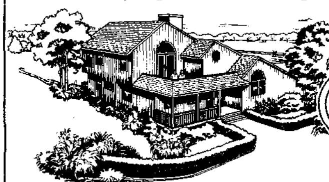
CHIC BEEKMAN LOFT

Huge Dramatic dble hgt LR w/20ft floor-to-ceiling, arched wndws facing gardens & river. WBF and balcony, brand new Kit & bths, oversized MBR & lrg 2nd BR & study. All rooms face the river. Mt only $551 per mo. Priced to sell. Shown any time. Call:

JULIA CAMACHO 212-891-7023
Residence: 212-759-3917
DOUGLAS ELLIMAN
GIBBONS & IVES

Pre-construction Opening in the Woods of Bridgehampton.

In one of Bridgehampton's most tranquil, wooded settings, construction of just 52 private, customized homes—*each with its own private pool*—will soon be underway. Plans and renderings are currently available in our Sales Office. Reserve your home today at pre-construction prices **from just $285,000.**



Woodridge

Lumber Lane, Bridgehampton, New York.
(516) 288-4190 weekdays; (516) 537-2500 on weekends.
A joint venture
of The Harmat Organization and Goodstein Management, Inc.

The complete offering terms for the homeowner's association are in an offering plan available from the Sponsor. H87-0139. Sponsor: Woodridge Homes Development Corp. This advertisement is not an offering to New Jersey residents.

CENTRAL PK SO **5 ROOMS**

MILLION $$ OPPORTUNITY
NEW CONDO EXCLUSIVE
BREATHTAKING PARK VIEWS

Unusual circumstances create a unique oppty for Corporate or Private residence in this exquisite 2500 sq ft home w/huge entr gallery, 45x17 LR expanse w/WBF, 2 spacious mstr BRs plus formal DR, extra-lge kitch & 2 1/2 baths. The ultimate in living & entertaining; hotel svce avail. Appraised at $3 million! Owner must act quickly. Priced at $2.2 million. Please Call:

DEBBIE COHEN 212-355-7480
Residence: 472-9600
HELENE FIELDS, Ltd

East 40's 3 Rm/2 Bth

BREATHTAKING VIEWS

Overlkng NYC skyline, East River & UN Gardens. High flr w/terr, north, east & south exposures, prewar bldg. $400,000's. Maint $1100. By Owner 212-599-0595.

Gramercy Pk Area—Jr 1 BR, a/c, d/w, hi flr, midtown views, lux 24 hr drmn bldg. $140,000. Eve, 212-685-0295.

SPECTACULAR LOFT—5th Ave & 20th St. Cast iron bldg, huge open spaces, sun-filled. 2000 sq ft, 2 BR, 2 1/2 bth w/jacuzzi, deck, terr, WBF. Low maint $712 (52% TD). $585,000. Brkr 212-371-4065.

36th ST Bet Park & Lexington
CO-OP STUDIOS
FR. $110,000
Low Maintenance
Robert Corroon, Jr. 212-751-4620
Offering By Prospectus Only

5TH AVE 70's **5 RMS**

CONDO ON FIFTH

Impressive marble gallery leads to lrg LR & paneled Lib facing Central Park, 2 fabulous marble bths. State of the art Kit, Mstr BR w/loads of closets. Dramatic octagonal Din rm w/cove lights. CC $739. Pls call:

JULIA CAMACHO 212-891-7023
Residence: 212-759-3917
DOUGLAS ELLIMAN
GIBBONS & IVES

HOUSE
Manhattan

NYC TOWNHOUSE
90's E OFF PARK **NEEDS NO WORK**

CARNEGIE HILL GEM

EXCLUSIVELY OURS. New offer. Cent A/C, 4 BR triplex plus separate office. Commercially zoned. All de'vd vac. Prime resid'l blk. Under $1.5 Million. Call:

ANNE SNEE 212-415-0466
Residence: 212-724-5391
L.B. KAYE ASSOCIATES
1-800-TEL-KAYE

Sell Your House In
NEW YORK MAGAZINE's
Town & Country Properties
Special 1/6th blocks
(with or without photos)
are $1,100 each.
Let us help you show off
your property. No additional cost
for typesetting or camera work.
Call 212-971-3155

HOUSE
Rockland

Piermont-On-Hudson **Colon**
Seasonal riv & bridge views, 1/3 acre p nr park trail. LR w/sep DR, sun rm, go met kit, 3 BR, 2 car gar, 20 mins to GW
$315,000. Broker 914-359-0909.

HOUSE
Westchester

Chappaqua NY—Contemp Colonial 1.8 acres, fam rm w/skylight, lg EIK, lg w/fplc, din rm & library, sunporch w/bri fplc & skylight, 4 BR, 3 1/2 bth, jacuz a/c, alarm, finish bsmt w/BR, bth, L office & sep entrance, lnscpd groun rock garden, heated gunite pool.
Owner, $730,000. 914-941-0788.

COUNTRY PROPERTY
For Sale/Rent

Milford, PA **90 Mins NY**
5 BR Stone house on 5 wooded acres; tot privacy; move-in condition.
By Owner 212-673-2102 $279,0

MOUNTAINTOP REALTY
Hunter - Windham, NY. Commercia residential. Chalets. Condos. Estates.
Acreage. Call Jean, 518-263-3700.
Out of NY State. 800-458-RSVP.

Orange Co/Warwick, NY—50 mi GW 2 apts. 1 BR, LR, EIK, $500/mo. 2 BR, L DR, lrg EIK w/sun porch, $700/mo. P own utils. Sec, ref required. 914-986-333

Secluded Lakefrnt/Putnam Co—55 NYC. 4 BR, 2 bth, fully furn, lg jacuz sauna, WBF, winter sports. Oct-Ma $1100/mo plus sec & ref. 212-663-6532.

Washington Depot, Connecticut
1897 church in village. Fabulous great ga lery room plus convenient living. Wonde ful condition. Exclusive. $330,000.
Klemm Real Estate, 203-868-0505

Waterfront Property—2.76 acres, appr 300' river frontage in CT w/spectac view & privacy, only 1 1/2 hrs from NY $295,000. Also avail 1.84 acres w/dock a cess. $195,000. Owner 212-888-7530.

Selling A Home?
Advertise in NEW YORK's Town an Country Properties. Place your line listin on Monday and see it in print in a wee
$23.95 per line. 2 line min.
Call Nancy Engberg 212-971-3155

Continued on next page.

NEW YORK
TOWN AND COUNTRY PROPERTIES

Continued from previous page.

OFFICE
Manhattan

34th Between Park & Lex—Nicely ɜd, bright, furn office in quiet lux apt, ɜess to full bth & refridge. Ideal for prof free-lancer. $1350/mo. 212-779-1395.

Attention Boat Advertisers
IEW YORK'S Boat & Yacht Section
the place for your advertising. Have a ıg with 1.6 million readers (average usehold income of $38,980). Place an ad Monday and see it in print the follow- ; Monday. Call 212-971-3155.

Renting or Selling a Ski House?

For ski rentals, shares or sales, look for our **Ski Rental** or **Ski Co-op/ Condo Sales** column in NEW YORK's Town and Country Properties section.

Call Nancy Engberg 212-971-3155.

Deadline for line listings: Tuesday 4pm, for issue on sale the following Monday.

$23.95 per line.

SKI RENTAL

Hunter Mtn Ski Shares—New hse, 3 BR, 2 bth, 6 mi slopes. Phil. 212-864-6804.

Vail Luxury Rentals—Homes & condos. Brandess-Cadmus 1-800-222-VAIL.

SKI CO-OP CONDO FOR SALE

Hunter Mt Co-op—Furn studio w/loft pool, sauna, extras. $33K. 914-699-9807.

212-971-3155
is the new number to place an ad in
NEW YORK Magazine's Classifieds.
Make your business do more business.

TRAVEL

Vew York Travel is a weekly feature. **Special rates effective with the January 5, 1987 issue: $25.00** per line, one-time ad; **$24.50** per line, four-time ad; **$24.25** per line, seven- ime ad. 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first line is available in bold print followed by a dash. Minimum ad, wo lines. Ad **$15.00** for NYM Box numbers. Display classified ads are available at **$376.00** per inch, one-time insertion. Complete rate card available. **Check or money order nust accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard, or Visa. **Travel** ection, Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017. 212-971-3155. **Contact Diane Woodstock for billing procedures and advertising nformation.** All ads accepted at the discretion of the publisher.

TOUR AND TRIP

RUSSIAN WINTER FESTIVAL!!!
oika sleighrides, Red Sq in snow, cultrl ents, gala New Year prty. Join profn'l ıotog, Russian linguist - 10 da. $1595 inc: meals/day, all tours, 2 performances, XTRAS. 54th grp to USSR. Lmtd. Incl: /T via FINNAIR. **212-724-6705.**

ourSpain—Free broch. Bravo Tours 800-272-8674 or 201-641-0655 in NJ.

AIRLINE

JETTING TO EUROPE
aily dep avail London, Paris, Dusseldorf, russels, Amsterdam & Milan. Reg sched- led airlines. Min fare only $250 rnd trip. esv & info **718-262-8058, Mon-Sat 10-7.**

:tting To The Americas—Daily dep avail Rio de Janeiro and Los Angeles on reg heduled airlines. Min fare only $100 r-t. esv & info 718-262-8058, Mon-Sat 10-7.

SKI VACATIONS
Make Tracks
TO NEW YORK'S
TRAVEL SECTION
ook for **SKI TRIPS, SKI INNS & ODGES, SKI B & B'S, GETAWAYS, and CROSS COUNTRY, also KI CLOTHING and EQUIPMENT**
Call Diane Woodstock at 212-971-3155
lace an ad on Monday and see it in print ıe following Monday. AX, MC, Vi.

INNS AND LODGES
ME, VT, NH, CT, RI

THE HAWK INN—Nestled high in Vermont's Green Mountains, only minutes from Killington and Okemo. Complete resort facilities, fine dining and complimentary transportation to the slopes. Route 100, PO Box H687, Plymouth, VT. 05056. 1-800-451-4109 or 1-802-672-3811.

Advertise in NEW YORK's
Weekly Travel Section.
Ask for Diane Woodstock
212-971-3155

RESORT
New York

GOLD MTN CHALET RESORT
A cozy fire, a glass of wine and someone you love. All chalets woodburning fplc & whirlpool. Chef Cul. Inst. of Amer. Box456 NM, Spring Glen, NY 12483 **914-647-4332.**

HUNTER - WINDHAM, NY
Mountaintop Resort. Lodging and reservation service. Hotels. Chalets. Condos.
Call Marcella 518-263-HUNT.
Out of NY State. 800-458-RSVP.

Special
Issue On
CHRISTMAS GIFTS
Where A Ski Gift Warms The Heart...

NEW YORK Magazine's love-to-ski readers are now planning their ski vacations. NEW YORK'S Ski category, in the weekly TRAVEL section, is the place to look for that ski lodge, ski tour, ski area or where to shop for ski equipment and clothing.

NEW YORK's 1.6 million readers are active (median age 38.6) - a higher-than-average number have hit the slopes at least five times in the past year.

NEW YORK'S readers are affluent (median household income $38,980) - they are achievers, they live life avidly - and love to play in the snow! As consumers of sportswear and sporting goods they are - hat-to-boots - far above the national average. Place a ski ad in the weekly TRAVEL section on Monday and see it in print the following Monday.

Advertising deadline for the CHRISTMAS GIFTS issue will be extended to Tuesday, November 24th until 4PM, and is on sale November 30th. The issue is dated December 7th on the cover.

Call Ron Stern at 212-971-3155. 1987 SMRB, ABC.

Jeronimo's—Come to our cozy mountaintop Inn. 75 mi/NYC. Your hosts - the Jeronimo family. 33 rms. Heated indoor/ outdoor pools, jacuzzi, saunas, tennis. "Home Cooking at its Best" - N.Y. Mag 6/15. $75/person. 3 meals included. Walker Valley, NY 914-733-5652. VI/MC.

VILLA/CONDO/APTS
The Islands

Lux Puerto Rico Condo—On water, 2 BR, 2 bth. $1000 wk-$2500 mo. 212-884-9785.

SKI TOUR

SKI ASPEN PRESIDENTS' WEEK
Yes, we have space! Escorted Aspen tour from $735, incl: R/T air, land transfers, 7 nites lodging, lifts, lessons & many extras.
Other destinations & dates from $699.
Free brochure SKI COLBEE TOURS
212-921-2007 516-759-5700 718-470-1740

Ski Fun—Tours To Switz/Austria. Reasonable cost! Call now, 201-767-5420.

A NEW YORK MAGAZINE
Special Issue On ISLAND TRAVEL
Your Passport To Paradise
Advertisers: Reach NEW YORK's 1.6 million readers who can afford to indulge their travel fancies. Place an ad in the weekly TRAVEL SECTION. The ad deadline for the ISLAND TRAVEL issue will be extended to Tuesday, Oct. 27th until 4PM. The issue's cover is dated Nov. 9th. Call Diane Woodstock at 212-971-3155 and see your ad in print on Nov. 2nd. Source ABC.

HOLIDAY ENTERTAINING

GOURMET

Absolute Catering—Four Seasons-trained chef at your home, office or yacht. Corp/private. 201-342-4171, 212-472-1896

American & Japanese Fine Catering—Exciting holiday menus. 212-929-0668.

Baxter's & Son—Producing creative catering!!! 212-674-2629.

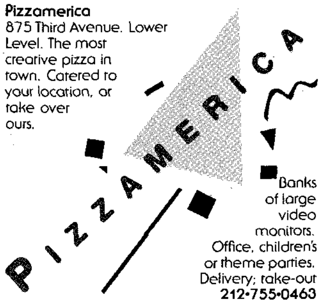
Beautiful Manhattan Town House
25-150 seated. Fireplaces, garden, marble bath, stained glass, piano, stereo, fine art. **212-427-7227.**

Catering By Hayden—Gets raves for culinary skill. Very reasonable. Lofts available. Call for brochure. 212-751-1459.

Charming English Town House
Available for your wedding elegant.
Food In Motion, 212-807-8935

· CHEZ VOUS CATERERS ·
Elegance in dining. Office, lofts, corp/private yacht charters. **718-987-1940.**

Cocktail Parties Are Our Speciality—Gottier Catering understands you don't have a second chance to make a first impression. Top locations and unsurpassed service, call RANDALL GOTTIER CATERING. Tri-state . Call 758-0265.



Pizzamerica
875 Third Avenue. Lower Level. The most creative pizza in town. Catered to your location, or take over ours.

Banks of large video monitors. Office, children's or theme parties. Delivery; take-out
212•755•0463

Food Thyme Inc.—Buffet, sit-down or cocktails. Prestigious presentation, creative menus planned individually. Full service or food only. **212-685-1458.**

EXCITING AFFAIRS
Caterers/Party Planners
Innovative Cuisine
Private And Corporate
For Your Next Exciting Affair
CALL 212-840-1130/718-805-2547

Fabulous Fetes—Elegant catering for parties of distinction. 718-263-3227.

Hedy Cuisine Inc. Gourmet menus, complete party planning and gracious service for all business, social & holiday events. For full service or food only,
Call 212-285-2048.

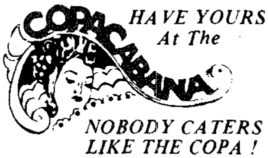
Howard's Gourmet—Weddings, birthdays, corp affairs. Top rated. 212-724-0912

Jason Rogers Hale, Inc.—For all private and corporate occasions when quality is important. 212-288-8438.

THE PARK TEN
Private, elegant parties for all occasions.
212-889-1310/1311.

Le Petit Grenier—Personalized catering and party coordinating. 212-879-7298.

PARTIES



HAVE YOURS At The

NOBODY CATERS LIKE THE COPA !
Excellent Banquet Facilities
10 East 60th St. (5th Ave.)
Call (212) 755-6010

Parties By Charney—Unusual Manhattan, suburban locations. Fabulous food. Elegant, personal planning. Private/corporate. 212-560-0101, 516-791-7070.

Personal Taste Caterers, Inc.—We make you look good. 212-645-2787.

THE COCKTAIL ONION
Superb specialties artistically presented.
Call for free consultation, 212-247-7904.

The Movable Feast, Inc.—Catering for the perfect party. Private and corporate. Lofts, yachts, museums and clubs.
Brochure 718-891-3999.

TROIS ETOILES CATERERS
Simply - the finest food, locations, service.
Corporate or individual Holiday parties.
Short notice OK. **1-718-786-6864**

MISTER MORT LTD.
THE BUY WORD IS GREAT
on Food, Service, Staff, Locations
Party Planning for All Occasions
Weddings, Social, Corporate Events
Call Michele 212-752-7991.

Confetti Caterers Inc.—Joyous parties, delicious lunches, corporate soirees, champagne brunches. 212-744-8472.

David's Ltd., Fine Cuisine—Home/office. 20th year. 212-517-9249/718-835-6215.

Dutch Treats—Delicious, artistic catering. Call for brochure, 718-786-9332.

Elegant Evening—Gourmet catering and party planning for your corporate or private affair. From intimate dinners to gala events, we'll make your Holiday sparkle! **718-376-8779.**

Manhattan Place Gourmet Caterers
See, taste, smell. Feast your senses.
Any event - Call Suzanne, **212-213-3313.**

Mark-Stuart Catering
A new alternative/elegant catering.
For all occasions. **212-529-2137.**

GARVIN'S
RESTAURANT
Two Beautiful Private Rooms
For Special Occasions from 40-400
Call LAURIE GARVIN
(212) 473-5261
Weddings/Cocktail Parties
Dinners/Luncheons
Washington Square
19 Waverly Place/bet 5th Av & B'way

Elegant Soho Gallery—Corp./private party planning available. 212-420-8508.

LEND·A·HAND

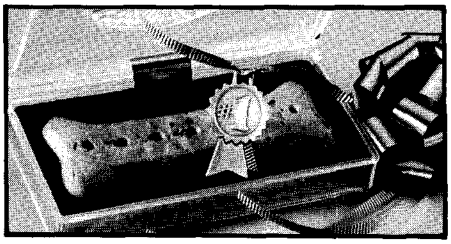
Party Help · Rental Equipment
Entertainment · Hors d'oeuvres
Buffets · Bar Set-ups

Since 1971

212-362-8200

MERCHANDISE/GIFT

THE PERFECT XMAS GIFT FOR THAT SPECIAL DOG OR DOG LOVER! Champagne Bone™



A Classy Canine Treat In An Exquisite Gift Box With A Genuine Pewter Medallion
Non-Alcoholic

Send Check Or Money Order To:
Ronde Corp., P.O. Box 142
Providence, R.I. 02901
or call **1-800-451-7591**

Just $6.99
Plus $2.00 Postage And Handling
Please allow 3 weeks for delivery.

MASTERCARD & VISA ACCEPTED

Another Fine Product Of Yuppie Puppie Pet Products™

Personalized Anniv'rsry/Birthday Song—Professionally produced. 212-580-8006.

NEW YORK'S—Classifieds special HOLIDAY ENTERTAINMENT section has the latest word on where to find tempting treats and spirited drinks. Call 212-971-3155 and place an ad.

HOLIDAY ENTERTAINMENT

Fun With Andy Prescott, 212-586-3700—Singer/pianist, for the holidays.

Why Do Kids/Adults Love—Michael the Magician/Mindreader? Call 718-389-9409.

PARTY SERVICE

THE MOST FABULOUS
CHINESE BANQUETS
IN NEW YORK ARE AT
TANG'S CHARIOT
CORPORATE AND PRIVATE
236 E. 53 ST. 212-355-5

Current Events—THE finest event pl
ners. Book Holidays now. 212-870-071

ACME BAR & GRIL
Unforgettable Food & Atmospher
Private room for 25-100
Facilities for Live Music
Michael or Don 212-420-193
An Okay Place to ~~Eat~~ Par

ARGENTEUIL'S PECCAVI ROO
Up to 40 people. Chef, Leslie Revsin
Candlelight and music. 212-753-6387

Butlers, Waiters, Bartenders—212-67
2629. The professional party service!!!

Charming, Bon Vivant—Help for parti
bar, food, etc. Johnny. **212-459-4311**

Chelsea Loft—With view of Empire St
Building. Antique, modern furnishin
including piano. Our excellent catering
yours. All accommodations availab
212-807-8278.

Christmas Is Just Around The Corne
and so is the Manhattan Brewing Co.
For parties call Jack at 212 219-9250.

Downtown Rascals—Unique party faci
ties. Disco - live music - dancing - ja
brunches. Great for business and soci
30-1000. Domonic, 212-420-1777.

Fabs - Finest Bartenders In NYC-
Fabulous Canapes too. 212-288-4458.

Fifth Avenue Designer Loft
Distinctive catering, piano, stereo, bar...a
the accoutrements for a wonderful part
212-620-0622.

Have Your Wedding/Reception
In our beautiful upper east side setting
Help with everything. Lily: 212-861-433

HEIGHTS TOWN HOUSE
Near River. 5 minutes NYC. Historic bal
room, garden, fireplaces, help with ever
thing. Affordable. 718-834-8641.

Mark Fahrer Caterers
At the Rutherford House Mansion, Th
Loft, a Park Ave Town House and 50 oth
special locations. Events of all sizes. Fin
cuisine. **212-243-6572, 212-674-0304.**

HAVE A PARTY AT FIORELLA'S
We Have The Perfect Room At The Perfect Location. 3rd Avenue & 64th Street!
Call Andrew 212-838-8208

Continued on next page.

Continued from previous page.

PARTY SERVICE

ıe **Michael Group**—Will cater to you, come to one of our 5 restaurants. ivate/corporate parties. 50-500. ɜgance/moderate prices. **212-943-6767.**

ock the night away
ı a fun, funky, deco
ıtmosphere.

China Club®

Private or corporate
parties for 40 to 400.
Catering and complete sound,
lighting and stage facilities.
Broadway at 75th St. 212-877-1166

ΓHE PARTY CONNECTION, INC.
Corporate/Private Party Specialists
2-684-4857 201-984-2934 215-468-0432

PARADISE
A BEAUTIFUL
TROPICAL NIGHTCLUB
IN GREENWICH VILLAGE
[illegible] PEOPLE FULL CATERING
Call Luana at 533-3048
19 WAVERLY PLACE, NYC

ho Entertainment—Elegant spot with aracter for your party. 212-226-4576.

ɔcky Lee—A private entrance to our ıstairs party room. Complete kitchen, r and seating up to 200. Our low budget ll make the difference. Anne: 212-3-4858. 987 2nd Ave. Corner 52nd St.

Sounds Of Brazil Party Service—Celebrate your next party at NY's premiere nightspot S.O.B.'s. Ambiance *Afrique-nouvelle, exquisite international* cuisine & the hottest entertainment in town, combined to create an unforgettable evening of pleasure. Reserve now for Xmas. On-location parties available too! Contact Debbie Gold at 212-243-4940.

Moran's Inn—A beautiful 3-story restaurant nestled in an old chapel. Parties from 10-400 supervised by a personal staff. Sure to please! Brian, 212-732-2070.

ONE FIFTH
No. 1 in Customer Satisfaction. Recommended NY Times. Landmark restaurant, available for lunch, brunch, dinner, corporate/social events at realistic prices.
30-300 - call Tom Lardeo
One 5th Ave. at 8th St. **212-260-3434.**

Party Amidst Nostalgia—In terrific 1940's big band ambiance. 5 & 10 No Exaggeration. 77 Greene St. 212-925-7414.

Private Mansion, Seats 200, Gardens.
Weddings, banquets, superb cuisine.
Minutes from NYC. **201-744-3304.**

Tower Suite—Located 48 spectacular stories above New York in the Time-Life building. Our beautiful suites and our professional staff, individually-created menus and down-to-earth prices will make your social or corporate event a towering success. 212-586-2100.

Attention Boat Advertisers
NEW YORK'S Boat & Yacht Section
is the place for your advertising. Have a fling with 1.6 million readers (average household income of $38,980). Place an ad on Monday and see it in print the following Monday. Call 212-971-3155. Source ABC, SMRB 1987.

Puck Building Ballroom—Stage your event in this internationally recognized landmark. The ballroom has become the place to stage an event. 212-431-0987.

THE MANHATTAN BREWING CO.

FOR RESERVATIONS CALL:
219-9250, 40 THOMPSON ST., SOHO, N.Y.

THE BALLROOM RESTAURANT
Featuring superb gourmet dining and "New York City's Best Tapas Bar," Mimi Sheraton. A lovely place for special events. Rated No. 1 in NY Magazine's **"Great Places To Have A Party."**
Call Ruth 212-695-9415.

MAXIM'S
Our staff will work with you to create a private or corporate event designed to meet your individual needs. For parties of 10-800. Also available, **L'OMNIBUS CAFE.** For floral arrangements designed for parties or gifts, we offer the services of
LES FLEURS de MAXIM'S
Please call Ms. Evans at 212-751-5111

TENNESSEE MOUNTAIN
In the Heart of Soho
"THE BEST RIBS IN TOWN"
Reserve for CHRISTMAS Parties
Private Facilities for 10-100. Call
Alan Fleischman 212-431-3993.
143 Spring St. cor. Wooster, NYC

2-Story Disco/Restaurant
High-tech decor, neon light show. Accommodates 50-2000 for corporate functions, weddings, Sweet 16's and bar/bas-mitzvahs, fund-raisers and other festive celebrations. In-house caterer (all cuisines) available at very affordable prices. **Claire Shore, 212-254-4005.**

PARTY SPACE

Art Deco Restaurant—Completely new, exclusively up to 120. Delicious contemporary cuisine. Special packages. Convenient to Garden, Convention Center and fashion houses. 212-967-7676.

Beautiful, Modern Upper East Side—Space for 60-200 guests. 212-861-4330.

Elegant Soho Gallery—Corp./private party planning available. 212-420-8508.

"Open Loft Space"—For your next affair in newly renovated building, on Broadway & Houston. A variety of sizes available. 212-334-8400.

West 70's—Spacious, dramatic loft, great for dancing, sound system. 212-724-8889.

FLORIST

Distinctive Gourmet Gift Baskets & Floral Designs. CitiFloral. 212-410-1122

HEALTH AND FITNESS

ew York Health and Fitness is a weekly feature. **Rates effective with the January 5, 1987 issue: $40.00 per line, one-time ad; $32.45 per line, four consecutive ads; $27.85 per line,** ɜven consecutive ads. 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first line is available in bold print followed by a dash. No ɔbreviations. Minimum ad, two lines. Add **$15.** for NYM Box numbers. Display classified ads are available at $400 per inch, one-time insertion. Complete rate card available. **heck or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders accepted only with American Express, lasterCard, or Visa. **Health and Fitness Section,** Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017 212-971-3155. **Contact Mike Fazio or Linda Bama ɔr billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

HEALTH & BEAUTY

Electrolysis-IB Probe, Facials, Waxing.
Sterilized equipment, disposable or ıdividual probes available. Lenore Valery : "The Best" - 23 leading beauty editors agree. W. 57 St. **212-757-6585.**

'acials, Electrolysis—Sport Shiatsu Massage for East Side. 212-980-0088.

Great News For Co-Eds - Donsuki Salon
Has special student rates. Color or cut blow, only $40 each. Student I.D. req'd. Mon 9-5, Tues Wed Fri 3-7
730 Fifth Ave. App't. 212-265-5445

New Vitality • Beauty • Reduce Stress
Cleanse, expert body care.
Cooper Detox Center **212-362-8569.**

212-687-4045 - N.Y. Cleansing Spa—$100 Total body care. Relaxing. Private.

Norma Fay King Electrologist—Known as "Classic of Manhattan" - remarkable results. 157 W. 57th. 212-581-8731.

Waxing, Manicure, Facial, Makeovers
And all cosmetic services done in the privacy of your own home.
Call Pauline 212-752-2879
Licensed Cosmetologist

MACK'S PILLOW SOFT EARPLUGS
THE EAR DOCTORS EARPLUGS!
Silicone comfort for sleeping or swimming. Moldable! Guaranteed! SNORE PROOF! WATER PROOF! At all drug stores and sports shops! Call your pharmacist.

HOLISTIC HEALTH

Loving Touch Bodywork—Swedish, Esalen, Reiki. 212-972-7007/517-7754.

Vivation & Creativity Workshop
Reduce resistance to your creativity. Call Barbara at KPI **212-921-9256.**

PHYSICAL FITNESS

EXERCISE STUDIO FOR RENT
Incredible facility! Must be seen. **212-265-0521.**

BODY BUILDING
Private training in private gym.
212-874-7500

Ferrante Fitness Program—Women: for contour, tone & strength - 212-683-7242.

Fitness Expert—Private exercise and diet program for NY/LI/NJ. 212-560-0119.

Guaranteed Results—Individual workout - in your home, at your convenience. Exclusive body by Terri.**212-772-0582.**

Make Your Body Beautiful—Certified instructor will work with you. Results Guaranteed. All levels. 212-864-3773.

One-On-One Intro Prices At
The Personal Fitness Center, Inc.
426 E 91 St. 212-876-6880.

Private Exercise Trainer—Personalized routines for men/women. 914-628-5597.

WEIGHT CONTROL

THE OPTIFAST PROGRAM
Physician's Weight Loss
715 Park Ave. (70th St) 212-288-5473.

Continued on next page.

HEALTH AND FITNESS

Continued from previous page.

WEIGHT CONTROL

If Total Fast Didn't Work For You...
Try Medifast, a partial fast with one meal a day, geared to the busy, working individual. MD-supervised; located in mid-Manhattan. Possible insurance reimbursement. No waiting list. **Renaissance Medical Group. 212-686-3131**

The Caryl Ehrlich Program—Changes habits not foods, one-on-one, your office or ours. Free consultation, **212-752-8377.**

BULIMICS & FOOD ADDICTS
PhD Specialist offers
Psychobiological treatment
for eating disorders. **212-505-9898**

DiET-FAST!
TOTAL WEEKLY COST, $76.
3 plans offering treatment by M.D., reg. dietician, R.N. for every reducing need.
Major med. 4 convenient offices.
Manhattan. **212-840-2121.**
Westchester. **914-232-7077.**
Rockland. **914-368-2626.**
Putnam. **914-232-7077.**

Lose Up To 10 Lbs. Or More—In One week. Free Massage Daily, 3 gourmet Diet meals a day. Indoor/outdoor pool, Spa and sports facilities. 800-232-2772, in CT. 800-237-2772, 203-642-6696.
GRAND LAKE SPA HOTEL, CT.

· LOSE 1 LB. A DAY! ·
Diet specialist, MD. Men, Women, Teens.
Insurance forms OK. No contracts.
Manhattan Diet Clinic. 212-245-5940
Westchester Diet Clinic. 914-969-8200
Riverdale Diet Clinic. 212-796-6100

LOSE UP TO
30 LBS.
IN LESS THAN
30 DAYS
FOR LESS THAN
$30* PER WEEK
*For professional fees with major medical ins
Supplement additional • Major credit cards
CLINI-FAST
212-807-8080

LOSE WEIGHT
Rapid, Safe, Multi-modal, MD-directed.
Inquire re insurance. Free consultation.
212-879-4260.

SERVICES AND SALES

New York Services and Sales is a weekly feature. **Rates effective with the January 5, 1987 issue:** $40.00 per line, one-time ad; $32.45 per line, four consecutive ads; $27.85 per line, seven consecutive ads. 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first line is available in bold print followed by a dash. No abbreviations. Minimum ad, two lines. Add **$15.** for NYM Box numbers. Display classified ads are available at $400 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard, or Visa. **Services and Sales Section,** Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017 212-971-3155. **Contact Michael Fazio or Raymond Alvin for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

ANTIQUE

Carolina Antiques—Picture catalogue $5. POB 2591, Asheville, NC 28802.

Estate Jewelry, Deco, Faux, Etc.—Other startling finds. Nation's largest antiques resource. 104 galleries. Manhattan Art & Antiques Center, 1050 2nd Ave, 55 St, 212-355-4400, 7 days.

Sixth Avenue Arts And Antiques—Outdoors every Sunday, 9am-6pm. The Annex, 25th St. and 6th Ave. Dealer info, 718-965-1076. Free parking.

APPLIANCE

Television, Appliance Bargains—New, warranteed. Call for Quotes. Home Sales Enterprises. 718-241-3272, 212-513-1513.

ART

Eleni-Designer/Screen Printer—Impossible dreams a specialty. 212-842-9010.

Fine Art Prints At Below Retail—
Warhol, Erte, McKnight, and more.
Private dealer, 201-325-6105.

ASTROLOGY

Psychic Consultant—Consciously channeled counseling. Andrea. 718-859-6199.

BOAT & YACHT

Manhattan Yacht Charters—Entertain from two to 600 guests! Complete party services on land & sea. Corporate events, private parties, special functions.
Book Christmas now! 212-772-9430.

Lots Of Yachts—The best yachts for Christmas & special events. 212-969-0241.

Private Yachts For Special Events
In N.Y. Harbor all year since 1972
Gala Yachts, Pier 1. 212-307-0985

Sailing With Gourmet Kosher Cuisine—Elegant events on NY's finest yachts. Weddings, bar mitzvahs, corp. Marquis Caterers, **718-769-7010, 212-907-9240.**

ASSORTMENTS SECTION

To advertise in this section call 212-971-3155. Tell our 1.6 million readers about your upcoming special event, unusual research, public notice, new publication, seeking a long-lost friend, the formation of a new community group, sales and art shows, press release, fanfare.

Send Your Older Parents To Florida
Furnished villa, $1100/mo, $1400/mo for 2.
Meals, maids, security, transportation.
Casa Celeste, 9225 82nd Ave N.
Seminole, FL **(813) 397-7272**

Advertise in NEW YORK's
Weekly Travel Section.
Ask for Diane Woodstock
212-971-3155

Silver Spoon Sailing—Elegant private and corporate parties aboard our luxury power and sailing vessels. Book for Christmas & New Year's. **212-732-9470.**

· SKYLINE YACHT CHARTERS ·
Exclusive Corporate/Private yacht party planning and catering. **718-816-9227.**

CLEANING SERVICE

Bob Dellacona's Maid In NY—Help is on the way. 212-777-6000.

DRY CLEANING-LAUNDRY
Free Pick-up & Delivery
Battery to 96th Street
Introductory Offer 25% OFF First Order
Visa & Mastercard Accepted.
Chatham Cleaners 212-674-6060

Houseboys—Our professionals love to clean! Fabulous service providing bartenders, movers, painters, hostesses secretaries, etc. to homes and offices. Free brochure. Lendahand. 212-362-8200.

Imacuclean—Heavy cleaning, construction clean-ups. We do it all! 212-995-8686.

Little Elves, The Professionals—Industrial and fine home cleaning. 212-674-2629.

Maids Unlimited—Heavy & Construction cleanup. Equipment available. Continuing maid service. Bonded & insured. Since 1959. 212-838-6282.

Parker Service—Our dynamic maids are pro's. They're bonded & bring supplies - 212-944-1322, Westchester - 914-834-4333

Trent Cleaning Svc—Dealing with dirt - residential/commercial. 212-619-6262.

COUNSELING

Addictive Relationships—Individual & Couple psychotherapy by app't. Barbara C. Hoffmann, MS, CSW. 212-580-0476.

Affordable Therapy—Specialized groups for solving relationship problems.
Free initial consultation.
· The Group Center · · 212-888-9664 ·

Crisis Normalization—A short-term therapy with long-term results. This new therapy has helped hundreds out of crisis and back to life. Individual, family and group. East Side Center for short-term psychotherapy. 212-570-6664.

For Women Who Love Too Much,
therapy with licensed practioners
by appointment at **212-807-4120.**

Gain Control Of Your Life
Individual/Group/Couple Psychotherapy.
D. Schwartz, CSW. 212-517-4927

GET PROVEN RESULTS!
New breakthrough in stress control.
Empathetic counseling; strategies for your situation. **212-769-9033.**

Have The Relationship You Want No
Coed, Co-led, Group Forming. Lic.
Psychologist. 212-362-8569, 212-580-778

Have You Suffered A Loss?
Mature, Sensitive Psychotherapist
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andsome Wall Street Exec—28, 6', slim d very together. I seek counterpart for exciting, romantic and sincere relation- ip. She should be slim, bright and autiful and possess true class and wit. oto/phone. NYM P052

ooking To Share My Life—With a oman, 35-42, who's real pretty, over 5'7", ender, leggy and a non-smoker. Please e down-to-earth, intelligent, love your areer, movies, books, bicycling, mu- eums and walks on the beach. I'm a psy- hologist in private practice, 50, Ivy- ducated, attractive, bright and fun. I have vo kids who don't live with me and a big lace in my heart for the right woman. io/phone/photo for reply. Will exchange. YM K770.

tand By Me—And I'll do the same for ou. You: beautiful, sexy, affectionate, arm, 23-29, 5'4" or under - great sense of umor, spontaneous, impulsive, playful, dventurous, with broad, flexible world iew, not strongly tied to NYC, Jewish and pen to a serious relationship. Me: hand- ome, boyish, 34, 5'8", 145 lbs, with most f above qualities, very well-traveled, a reamer, karate blackbelt, private pilot, ccasionally a little shy, athletic and sually easygoing. Photo/phone/note lease. NYM E321.

all, Successful Jewish Entrepreneur— 2", 178 lbs, 62 years young, widower. eeks monogamous relationship leading marriage with feminine counterpart, 0-50, non-smoker. Photo. NYM G461.

his Love Search—Is for that pretty, etite and perky lady under 35, who ould like to share some romance. You'll e rewarded with a handsome, well-built nd wealthy Jewish man, 39. Note/photo/ hone. NYM G470.

Sincere, Attractive, Affectionate—Jewish man, 39, computer professional, classical musician. Communicative, sensual, great cuddler, searching for a warm, open, outgoing woman, non-smoker, trim and attractive, for whom depth of thought and feeling count more than flash and image, family-minded. NYM K785.

Intelligent, Fit, Handsome—39-year-old, well-established PhD. I am intense, sensitive, youthful and adventurous, seeking same qualities in female, 25-35. If you are attractive, athletic, feminine, petite to average in height, with a terrific sense of humor, please respond. A committed relationship that involves romance, intimacy and quality of life awaits you. Note/photo/ phone, please. NYM G484.

Truly Beautiful—Slim, blue-eyed blond, 28, Jewish female with much class - successful, loving, affectionate, traditional values, will not play games! Bottom line, I want one special man who believes in sharing, laughing, family life. You are professional, 30-38, successful, confident and will probably smile for the rest of your life. Note. Photo optional. NYM P009.

Best Of Two Worlds—My European background taught me how to cater to a man and my American savvy taught me independence. Successful, 48-year-old Jewish female executive, petite, 5'3", sophisticated blond looker, who is as interested in bringing more to your life as adding to her own. NYM G491.

You Are—A successful, secure, sensitive woman who wants to share the best that life has to offer with a tall, very successful, active man with varied cultural and fun interests. You are in late 30's to mid 40's, non-smoking and looking for a committed, mutually supportive and playful relationship. Photo/phone. NYM P040.

Georgia O'Keeffe Seeks—Her Alfred Stieglitz. For love and art. NYM P070.

Not House-Broken—Male, 38, handsome, quietly a successful businessman for over ten years. Have studied four musical instruments and three forms of martial arts (but that was a long time ago). I love to scuba dive (just started) and dance. I love to write (not big on reading but I should be). I speak three languages (my jokes are best in Sanskrit) and a smattering of others from traveling and living in Europe. I am into being healthy, wealthy and wise (but I haven't cooked in my kitchen for five years). Donald Trump I am not, but I won't be too busy making deals to enjoy your wonderful company, wit and .... you tell me the rest. Photo/phone/bio. NYM K793.

Charming Entrepreneur With Glass—Slipper, seeks Cinderella for real life fairytale. A kind, idealistic doctor, good-looking, millionaire, rock-solid physique, Jewish, funny, 37, elegant. Seeks heartbeats, hugs, marriage, family with a loving lady, great beauty and class, slender, under 32, non-smoking, to share the dream. No photo/no reply. NYM P049

Continental Type—Warm, attractive, 33-year-old single MD wants to share Big Apple, culture, museums, concerts - also autumn woods - with affectionate, vivacious lady, 23-35. Commitment, if the sharing stays good. NYM P058

Be My Ski Bunny—Jewish male, 29, loves skiing, romantic firesides, tennis, Levi's and biking in the park. Looking for cute, fun-loving, down-to-earth lady, 22-30, to share long autumn walks. Phone/note/ photo? NYM E308.

Academic Physician—Handsome, 30, easygoing, slim, Christian. Enjoys the outdoors, running. Seeks bright, caring female. NYM A225.

Handsome Jewish Male—31, non-smoker, loves outdoors, sports, weekend adventures. Seeks like-minded, fun-loving woman, 25-35. Note/photo. NYM G459.

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March To Beat—Of a different drummer. Female entrepreneur, 43, needs friend/ lover/partner. Quiet times/evenings; tux/ Levi's; Erte/crayons. NYM E310.

Handsome, Sexy, Athletic Man—40, 5'6". Seeks attractive Manhattan woman, interested in running and serious relationship. Phone/photo/note. NYM K764.

Good-Looking, Fun-Loving, Vivacious—Marriage-minded, successful executive, Jewish female, seeks 35 plus, tall Jewish partner to share life. If you're kind, sensitive, witty, romantic, physically fit, don't smoke - and love to travel, dance and dine out, don't wait. Send a note with phone; photo a plus. NYM G471.

Wanted: A Wife—I'm a Jewish, modern, single Orthodox male, 30, warm-hearted with a sense of humor, looking for a single Orthodox female, 20-28, with same qualities. Phone/note. NYM E311.

Warm, Cute, Vivacious—Jewish attorney, 30, seeks established, huggable man to be best friend and true love. NYM P023

Wanted: Information Leading To—Bright, witty, good-looking, fit man, 27-37. For rewarding relationship with red-haired cutie. Photo/note. NYM K747.

Attractive Jewish Professional—Caring, successful, vivacious, classy female, 35, seeks emotionally and financially secure Jewish male with diverse interests and ability to live life to its fullest. NYM G457.

Curvy, Passionate, Vivacious—Pretty and clever, Jewish female, 33. Seeks successful, tall, fit, secure male, 31-42, who can be silly, romantic and intellectual and is interested in sharing life's greatest pleasures. Photo/note. NYM K765.

Handsome Exec—Masculine type, salt and pepper, a youthful 58, divorced, Jewish, white, 5'11", a successful workaholic. Enjoys couch potato life style in his super Brooklyn apartment. Seeking an attractive, witty, sensual and daring female, not over 5'6", trim, under 45, Brooklyn resident or has car, to relate. No phonies. Photo/phone please. NYM E318.

Incurably Naughty—But safe, sane and nice. Knockout RN, now successful entrepreneur, divorced, Jewish, 32, green-eyed blond, 5'3", shapely, 105 lbs, seeks dynamic, successful man. Bio/photo/phone. NYM P032.

Vibrant, Attractive Female Attorney—Seeks cerebral, sensitive male companion over 48, who enjoys life. NYM K767.

Handsome Mensch—Physician, 32, with Jewish values and sense of humor, seeks attractive, thin, Jewish female counterpart. Photo/phone. NYM E312.

STRICTLY PERSONALS

Beautiful Chinese Lady—40, 5'5", 125 lbs, intelligent, sensitive, love outdoors and am financially secure. Looking for very attractive, warm Asian man to share life with. Please write with photo. NYM G468.

What Does It Take—To have a slim, very attractive, bright, playful woman respond? I'm 36, Jewish, never married, good-looking, slim, romantic, laid-back genius, slightly eccentric company president, Fairfield County, CT. You look great in jeans and have a sly gleam in your eyes. Age/persuasion not critical. Bio/photo please. NYM T301.

Black Handsome Businessman—41, 6'2", 195 lbs, enjoys athletics and the arts, seeks an attractive professional lady, 28-42. Photo/phone, please. NYM H332.

Love Your Child?—Love me and mine. I'm a pretty, hazel-eyed, late 30's, gamine type, healthy and accomplished (not driven), Ivy-educated, multilingual writer. Relaxed in motherhood and intense in love. You are an age (35-50) - and lifemate, highly intelligent and established in your field, tall, slim, divorced, fond father, perhaps European, heart free. NYM P112.

Naturally Pretty, 5'10"—Slim, healthy, witty, financially secure woman, 40's. Would like to meet a very real, intelligent, attractive, unconfirmed bachelor with a great sense of humor. Photo/note/phone. NYM T302.

Stunning Blond Knockout—Sexy, sassy, super-sharp, 29, seeks extremely handsome, exceptionally successful Jewish man, 30-40, for serious romance. Note/photo essential. NYM T304.

Art Critic—Blond, passionate female, 35, seeks romantic man, 35-50. NYM G477.

Search Committee Of One—Seeks an attractive, mature, intelligent, warm, sensitive, emotionally available Jewish male, 40-58, professional, to share with lovely, petite, 40's, Westchester psychotherapist of similar qualities. For the pleasures/dis pleasures of life. Bio/photo. NYM K784.

Handsome, Sincere, Successful—Jewish executive, 44, athletic, 6', trim. Seeks intelligent, attractive, sensual, sophisticated woman, 30-36. Let's meet - we could be special together! Photo. NYM G483.

Selective, Sensual, Sincere—Attractive, bright, fun, sensitive, very special, a young 42, Jewish professional. Seeks similar qualities in unique gentleman, 37-50's. Note/photo/phone please. NYM T303.

Super-Handsome Romantic—Very successful lawyer, 36, 6'. Enjoys jazz, films, photography, dancing and travel. Seeks bright, black, Latin or European beauty, 24-35. Photo/phone, please. NYM H331.

Very Handsome, Slim—Successful, independent entrepreneur seeks a beautiful and honest, outgoing woman. I am 5'11", classy, well-educated and a young-looking 38 years old. Am tired of working twelve hours a day to be rewarded by phony conversations in a singles bar at night. Let's meet and enjoy the finer things that life can offer. Photo a must. NYM G487.

Sunrise, Sunset, Music—Healthy life style enjoyed by attractive, trim woman, young 50, sincere, intelligent, educated, unpretentious. Seeking monogamous, serious relationship with male counterpart, 40-60. Photo appreciated. NYM G486.

Seeking Intellectual Gentleman—Manhattanite, 33, Ivy degrees and an insatiable curiosity about life, is looking for a handsome, well-educated, well-travelled but well-balanced gentleman with a well-developed sense of humor. Bio/phone. NYM E323.

Widow With Pizzazz—Seeking creative professional, 50-60, non-smoker, for best friend/lover, who enjoys museums, tennis and adventure. Bio/photo. NYM G488.

Invest In Two Precious Commodities—You and me! Jewish, 33, pretty, slim, 5'7", intelligent, classy, athletic, warm, vivacious professional seeks male counterpart, 30-40, non-smoker. Note/phone/photo. NYM E325.

Semi-Rich And Famous—Good-looking Jewish male, actor, 37, who enjoys female companionship, is searching for attractive and intelligent lady who enjoys the theater, dining, romantic evenings, tennis, fun times and laughs. Photo. NYM H334.

Loves To Cuddle—38-year-old medical doctor, athletic, handsome, sensitive, slender, 5'8", professionally secure. Seeks caring, unpretentious, professional single female, 28-35, who enjoys avocationally the study of the ballet and/or modern dance and also enjoys Lincoln Center, fine dining, the cinema and weekends away in the country. I seek a marriage-minded woman who appreciates Time's scythe... and wants to raise a family. NYM H335.

Rita Hayworth Type—21, wants handsome, successful businessman, 24-30, for marriage/child. Photo. NYM K790.

Woman Of Character—Voluptuous beauty, 27, honest, sensitive, spirited and sincere, seeks male counterpart. You are 5'9" plus and confident in both appearance and abilities. NYM E322.

No B Movies Here—36, 5'9", handsome, successful Manhattanite who loves movies, museums, Chinese food. Seeking an attractive woman for academy award-winning experience. No crazies please. Off the wall okay. Photo/note. NYM K791.

Wanted: Female—25-37, intelligent, attractive, stable, fun-loving but still knows how to be serious. I am a Jewish male, 34, good-looking, 5'8", 170 lbs, muscular build, intelligent, romantic, with good sense of humor, good job. Into racquet sports, walks on the beach, puns, dancing (50's/60's music), being serious, being silly, kissing and holding hands. Respond if you are ready for a Rewarding relationship. POB 1645, Rutherford, NJ 07070-0645.

We Are Class Acts—Casual, with looks, education, position, emotional stability, but keep missing each other. Let's stop and meet. I'm a divorced Jewish woman, 50ish. You're a man, younger/older, 5'9" plus. We enjoy work, play, family, being alone together, keeping romance in marriage. Photo please. NYM T306.

Warm, Pretty, Petite—Lively, youthful NJ lady, 40 (looks 30), enjoys dining, movies, speech, dancing, NYC. Seeks sincere, non-smoking, stable, good-natured male (35-52) to share life, love and commitment. NJ/NYC. Photo/phone/note. NYM K792.

True Blue Mid-Western—Never married, beautiful, seeks male, 27-37. NYM H336.

Ralph Lauren Lady—In looks/life style. Professional equestrienne/writer, 29, seeks handsome, classy, unpretentious man under 40, who loves life, outdoors and maybe me! Note/photo. NYM T307.

Bisexual MD—33, Jewish, seeking bisexual female MD for love, family, children. NMYM T308.

Beautiful Female Wasp, 30—Enjoys fine dining, movies, art, music. Seeks sincere, strong, ambitious man for close relationship. NYM T309.

I Am Seeking A Relationship—With a lady. I would prefer someone tall and over 35. Race, religion, profession, financial status and activities irrelevant. The key factor is that the chemistry and personal idiosyncracies are compatible. I am 53, 5'7", bald and slim. I consider myself an apprentice on all subjects and I do not pursue any activities with a compulsion. So far, it sounds pretty gloomy. On the bright side, you may be assured that my stature and personality would shine at all levels of society. NYM T310.

5'6", Green-Eyed Beauty—Real estate professional, very attractive, warm, funny, late 30's, seeks tall man, 35-50, with similar attributes for lasting relationship. Photo a must. NYM E324.

Cover Girl Looks—MA, 35, blond, blue-green eyes, slim Jewish businesswoman. Seeks smart, secure, traditional, non-smoking male, 32-44, over 5'9", for forever. Photo a must for reply. NYM G492.

If I Fell In Love With You—Would you promise to be true, to a good-looking, warm doctor, Italian, 35, whose life is full - except for a special, pretty woman. Laughter, hugs, holding hands, occasional silliness, friendship and family. NYM P005.

Extraordinary Gentleman—Handsome, intelligent, athletic, affluent, self-confident Wasp, young 47, corporate owner, extremely fit, 6'2", 175, high energy, honest. Love kids, good sense of humor, into physical fitness. Seek bright, slim (model's figure), athletic, 30-41, very attractive all-American lady, 5'6" or over, non-smoker. I'm looking for more than a date or dinner partner. Looking for a quality lady whose business reflects a spontaneous life style to share my active, zany, fun, extravagant life. If you're fun to be with, let's get together. Send brief bio/phone/recent photo a must. Go for it. NYM E326.

Soft And Sensual—Pretty woman with green eyes and auburn hair, intelligent, Jewish, seeking romantic, fun-loving match mate, 54 plus. NYM G494.

Trim, Pretty—Athletic, intellectual Jewish female, 54, used to good life, fine food, travel. Looking for very nice man of similar interests and intellect. NYM P008.

Bored Brunette Beauty—Looking for fun with handsome man, 35-45. Must have strong sense of self, style and humor - like me. Photo a must. NYM G495.

Are You Ready?—For a fun-loving, cute and petite, Jewish female, 32, seeking a lasting relationship with a 32-45, successful, intelligent and passionate, non-smoking gentleman(?). Note/photo/phone. NYM P003.

Recipe For Romance—Take an attractive, warm, Jewish Manhattan female (31). Add a sincere, traditional guy (30's). Season with honesty, laughter, affection. Photo optional. NYM P010.

Konnichiwa—Successful attorney, 40, studying kanji and planning trip to Kyoto, seeks Japanese woman in New York to form friendship and learn about her culture. NYM P015

Beautiful Jewish Actress/Artist—25, curvy, cuddly, 5'5", educated, non-smoker. Seeks special Jewish man, to laugh with, grow up with, maybe even grow old with. NY/NJ. Phone/note/photo, please. NYM P004.

Attractive, Charismatic, Successful—Woman seeks male counterpart, 45-58, for committed relationship. If you are an intelligent, loving, sincere man, who enjoys life, with a good sense of humor, send note/photo/phone. NYM P006.

Vivacious, Fun-Loving—Cultured lady would like to meet kind, warm, thoughtful gentleman, over 55, to enjoy the arts, long walks and good conversation. If you are sincere and have a sense of humor, like to dance, travel to interesting places, please write. NYM P011.

Beautiful, Intelligent, Sensitive—Sophisticated, slim, adventurous exec, with great sense of humor. Seeks typical male stereotype - tall, dark, handsome, 40-50, highly successful, trim, multifaceted, funny, sensitive and secure, who wants to enjoy life and pursue a happy future. Photo optional. NYM P012.

Pretty Woman, 54—Seeks Westchester man, needs to feel connected. NYM P014

Pretty, Successful, Witty—28, Jewish female, now ready for relationship with confident, witty, handsome male, 27-35. Photo/note a must. NYM P019

Pretty, Slim Decorative Artist—Warm, friendly, unpretentious. Seeks a nice, outgoing, down-to-earth man, 40-50, who enjoys art and who desires a fun-loving relationship. Bio/photo, appreciated. NYM P016

University Dean, Entrepreneur—6', bearded, young 51, physically fit, powerful personality, good-looking, witty, gentle and caring. Seeks a refined, very attractive, articulate, non-smoking, gentle, caring woman to 42. Bio/photo/phone. NYM P017.

Single Mom—37, financially secure, very independent, very attractive, good sense of humor, sensitive and caring lady wishes to meet divorced or widowed man whose children live with him. The children are number one, but there should be time left for us two. NYM P018.

Warm, Attractive Professional Man—50, loves the arts, looking for his soul mate. She is a slender, pretty woman with class and intelligence. NYM P021

Latin Blond Beauty—30, fit, sensuous and sophisticated. Likes opera, ballet, tennis and movies. Wants to meet successful, handsome man, European/Latin background, 30-45, non-smoker, good values. Photo a must. NYM P022

Pretty, Feminine, Successful Blond—39, NYC/CT country life style. Enjoys friends, books, skiing, tennis, gardening, desserts. Ex-Peace Corps! Seeks divorced/widowed, successful, funny man, 37-47, for long-term. Democrats preferred. Photo/note. NYM P033.

Man Of Substance Wanted—(35-50), by attractive, Catholic finance professional - late 30's - into sports, travel, cooking and bridge. Note/phone. NYM P037

Striking, Slim, Dynamic—Successfully self-employed woman, enjoys rock music, good food, travel, reading, working out and adventure. Lives CT, works NYC/CT. Seeking intelligent, self-motivated, fit man, 27-40. Photo/phone. NYM P039

Great Smile—Surrounded by a pretty ace with dark eyes. I'm 29, Jewish, slim nd vibrant, creative and intelligent. Love usic, the beach and NYC. Seek handome professional man, 29-35, who is outoing, athletic, imaginative and in the ood for a relationship. Photo. NYM 044.

piritual Truth Student—Single, 41, 5'7", PA/MBA, seeks very attractive, spiritual oman, 25-35. Must be on the path of ruth as well as health-minded, athletic nd non-smoker. Remember our meeting in divine order. Thank you for the photo nd note. NYM P038

ovely Latin Lady—Mid 30's, slim, petite, ensual, would light up the life of an older, uccessful gentleman who appreciates uality companionship. NYM P025.

vory Girl Looks—Pretty 35-year-old, Je vish ad professional, 5'4", down-to-earth, ensitive and sensual. Enjoys skiing, tra el, photography, adventure. Seeks male, 0-40, with similar interests, who knows he meaning of friendship and isn't scared f commitment. Phone/photo. NYM P029

Wanted:—Young man, single, Jewish, rofessional and cute - experienced in ennis and skiing, biking and dancing - for 5'8", 29-year-old, pretty blond. No rugs. Photo/phone. NYM P026.

f You're Tall—Very handsome, 45-55, inancially secure, love fine restaurants, heater, the fall foliage, long walks, morng and, most of all, the company of a eautiful, warm, honest, caring woman who is also financially secure. Photo/ phone a must. NYM P028

Tuned-In To Life—Fun-loving, outdoor woman, 50, blond, shapely, intelligent, versatile, wants compatible, outdoor man for sharing and caring. Home phone, please. NYM P030

Gay, Attractive—Professional woman, 35, seeks stable, bright woman to share good times. Be brave. Note/phone. NYM P063

Seeking Web-Footed Male—47-54, to sail into sunset. Photo/bio. NYM P031

Reward: Very handsome—Fit man of kindness - romantic, 40, 5'10", dark hair. Desires best friend, sexy lady, for love and mutual respect. Photo. NYM P041.

Beautiful, Dark-Eyed Therapist—Former actress, young 40's, seeking self-aware man of passion, humor - capable of commitment. NYM P043

Good-Looking Trial Lawyer—34-year-old male, sweet, sexy and loyal. Enjoys travel, jazz, the outdoors and the Outback. Seeks slim, intelligent, passionate, warm and pretty woman, 21-31. Note/phone/ photo. NYM P045

Bachelor Astrologer—Jewish, 36, 5'11", seeks female for mystical relationship. POB 145, Brooklyn, NY 11234.

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Warm, Intense, Attractive—Introspective woman, 31. Self-supporting. Likes to dance, cook, read, have good talks. Seeks virile man with depth of soul and sense of humor, 30-40, for enduring relationship. Please, thoughtful letters only. NYM P054

Tall, Dark And Handsome—(I've been told). 6'1", 200 lbs, humorous, healthy, wealthy and hopefully wise 40-year-old, easygoing, warm-hearted investor and surgeon who enjoys tennis, skiing, movies, Broadway and fine dining. I'm seeking a best friend and romance with an upbeat, intelligent, athletic beauty who is generous with hugs and is open to marriage and perhaps starting a family. Note/phone/photo appreciated. NYM P053.

NYC, 29 Plus—Versatile, contemporary, attractive designer, seeking serious, intelligent, established male mate. Photo/note/ phone. NYM P059.

Very Pretty, Striking—Divorced Jewish female, law associate, 41, 5'7", seeking very attractive, intelligent, divorced Jewish male, 45-55, who has achieved professional success and would like to make a real connection with a woman. I appreciate wit, charm and creativity, especially when accompanied by substance and character. Photo please. NYM P061

Wanted:—Very intelligent, somewhat opinionated, successful, attractive, trim single male, 35-45, who enjoys being a man - by classy, sensual, very intelligent female in her 30's, whose looks could make you smile! Phone/photo. NYM P060.

Hamptons—Bright, witty, caring male, 49, seeks active, non-smoking, communicative Ms. to share sun and sand. Note/ phone/photo a plus.NYM P064

Charming, Financially Secure—Mature gentleman, seeks attractive Jewish companion, mid 50's, who enjoys dining and dancing and a chance to travel, non-smoker. Photos exchanged. NYM P067

Don't Settle For Less—Very successful Jewish bachelor, 35, 6', handsome, athletic, down-to-earth. Seeks slim, attractive woman, 24-32, with high standards, who enjoys sports, theater, restaurants, country home, FL condo and much more. Photo a must. NYM P066

Attorney And A Gentle Man—40, never married, 5'8", 155 lbs, Italian roots, fair, blue eyes. Seeks a pretty, petite Catholic woman, 26-36, big on incurable romantics, humor, for a serious relationship. Note/photo/phone, please. NYM P068.

Sailor—41-year-old male, self-employed consulting engineer. Seeks 30-35-year-old sailing enthusiast to cultivate long-term relationship plus skills necessary for long-distance cruising. Should be emotionally aware, cultured, non-smoker. Photo/ phone/note assures reply.NYM P073

New To Town—36, rare male investment banker with time to socialize, comfortable and fun. I like conversation, relaxation, hiking, music, travel, dancing. NYM P072.

Don't Stop Now—If you're an action-oriented man with a quick wit and adventurous nature, 30-37, trim, around 6' - a stylish, warm, intuitive, attractive lady, 5'8", awaits you. Photo a must. NYM P071

Established, Fun-Loving Man—48, seeks relationship/friendship with shapely, self-assured woman, 30-40. Send photo and brief background. NYM P092

Petite, Pretty—And oh so cute. Jewish female optometrist, 29, slim, articulate, Ivy-educated and fun! Seeks honest, sincere, sensitive, fit, non-nerdy, marriage-minded, preferably professional Jewish man, under 35, without kids. Handwritten note/photo/phone. NYM P074

Handsome Executive—40, caring, down-to-earth Jewish gentleman, enjoys movies, theater, tennis and more, seeking real lady to share the future. Looking forward to your note/phone/photo. NYM P075

Russian Princess-Like—Jewish female, 31, creative, smart and literate, seeks warm, amusing male. Photo/note. NYM P084

Attractive, Successful Man—Tall, well-established emotionally and financially. Would like to meet a sensible, bright, attractive woman, 30-39, for warm companionship, travel and fun. Photo/phone please. NYM P085

Still Haydn?—Genuinely pretty brunette writer, 40 and fit, still seeking an amusing, literate Jewish guy to share music/art/ domestic pleasures, city fumes and country breezes. Let's end the game and find each other this autumn. NYM P086

Handsome With Herpes—I'm a 34-year-old, self-employed NJ man. Italian with model looks and blue eyes. Caring and sincere, seeks similar in woman, 24-33. Photo/phone. NYM P087

Holidays Are For The Happies—Being a fifth wheel with obligatory invitations do not make for merry days. I am an attractive blond, tall widow, 65, professional, beautiful heart and home. Be truthful with yourself put gentleness and sincerity into your life. The time is now. NYM P089

Intimacy—Remembered moments of sharing a glance, a laugh, a touch, a heartbeat. Vibrant, attractive woman, 50, misses those moments and the experiences that evoked them. Age unimportant, understanding, humor, authenticity very important. NYM P090

Petite, Pretty Brunette—Slim, warm, intelligent, 35, 5'2". Seeks Christian man, 30's-early 40's, professional, down-to-earth, good sense of humor, who is ready for love and marriage. Photo/note/phone please. NYM P091

Uncommonly Pretty Writer—Second-generation Ivy, skier, varied cook, choice abode, no children - offers a semi-traditional unwed man, over 28, sweetness and light. POB 1585, NYC 10185.

Attractive Female Physician—Perceptive, funny, adventurous, articulate, spiritual. Serious student of "A Course in Miracles". Also enjoys Phillip Glass, Meredith Monk and Bach, the Whitney Museum, country weekends. Seeks committed, loving and equal relationship with like-minded, live, attractive, aware and secure man who thinks and talks, 37-50, who loves what he does and is excellent at it. Non-smoker. Send note/phone, photo optional. NYM P093

Classy NY Male—34, seeks an aggressive Goddess. POB 322, Hastings, NY 10706.

Hopeless Romantic—Seeks that special young lady to share life's many pleasures. If you enjoy sports, music, the movies and chess, I'd love to meet you. If long walks on the beach are your joy, I'm your boy. Do warm, soothing backrubs make you quiver? Then I'll deliver. I'm prepared to give up bachelorhood for the right someone, 20-35. Phone/note/photo. NYM P094

Fall In Love With Me—Slender, pretty, romantic Jewish woman, 36, seeks her sweetheart. Photo/phone. NYM H326.

Northern NJ Lady—Tawny, slim, spirited, 39, seeks professional or businessman, interested in music, theater, the beach. Should be sensible, tall, have sense of the absurd, three-piece suit and, of course, tongue in cheek. Helps to like silk, satin and jeans. Note/phone/photo. NYM K795.

Seeks The Unusual—Male, 27, seeks off-beat woman to share the pleasures/terrors of downtown Manhattan and more. Phone/note. NYM K771.

Attractive, Petite, MBA—Body builder, seeks physically fit man, non-smoker, to share life, dining, dancing, communicating, working hard and playing harder. Photo/note. NYM K781.

Intelligent, Graceful, Irreverent—Warm, spirited, attractive widow, 39, 5'7", with two almost-grown, great kids. Loves books, conversation, travel, theater, outdoors. Seeks 40 plus, tall Wasp man with humor, intelligence, drive, spontaneity, openness, passion - for companionship, plus. NYM G475.

Sensuous Long Island Professional—Woman seeks man over 50, with good sense of humor, to share indoor/outdoor activities. NYM G464.

Handsome, Successful Physician, 32—I am warm, sincere and I consider myself a good listener. Seeking a very special, beautiful woman for friendship, romance and relationship. NYM G465.

Single Man—30's, blond, seeks a special friendship with an older lady who would like to add a bit of spice to her life. Please include phone/photo optional. NYM K783.

Beautiful, Sensuous Woman MD—Slim, 33, 5'9", blue-eyed brunette, Irish-Catholic, seeks tall, handsome, intelligent professional man. Photo. NYM K773.

Jewish Professional LI Lady—Mid 60's, tall and fit. Seeks well-educated, single, gentle gentleman able to share laughter - or willing to learn how. NYM G466.

Gentle, Down-To-Earth Woman—Tall, slim, attractive, 60's soul, nature lover, health-oriented, positive. Seeks warm, caring man, 41-52, able to laugh at himself and to treat me as an equal. NYM K776.

Starting Over—Tall, slender, beautiful brunette. Divorced mother, early 30's. Seeks similarly situated Christian male. Note/photo. NYM G469.

Material Girl—Warm, attractive Jewish woman, 33, refined and very successful, looking for someone like me. NYM G476.

Attractive, Professional Chinese Male—35, 5'8", 145 lbs, sensitive, caring, romantic. Seeks female, slender and attractive, for sharing relationship with love and mutual respect. NYM K789.

Vibrant Menschette—Shrink, seeks same or MD, mensch, 50, to love. NYM K794.

Honest, Sincere, Single Professional—33-year-old, white male, 6'1", 165 lbs, blue eyes, brown hair, educated. Looking for a 20-30-year-old, single Christian female, thin, who is mature and sincere in knowing what she wants. Nassau and Suffolk only. Photo and bio, please. NYM G493.

STRICTLY PERSONALS

Divorced Jewish Male Parent—Dear potential friend, lover and mate: I'm 50, very athletic, 5'6", handsome - and being kept looking, feeling and living a younger man's life as a result of my 10-year-old. My child is a delight, well-adjusted but, like myself, would welcome a more complete family environment. Although not as articulately literate as possible, I do believe in coming to the point, so please take this ad seriously and only respond if you are able to answer yes, as I am, to the following questions: Are you honest, loyal and responsible? Are you giving, loving and affectionate? Are you caring, considerate and warm? Are you mature and emotionally secure? Are you sophisticated, intelligent and humorous? Are you sexy and attractive? Are you a single parent? Are you interested in developing a long-term relationship? Are you monogamous? I am secure and successful, 7 figures worth. Are you independently 7-figures secure? That would be nice for us both. We live on LI south shore and have a long, well-established relationship with our community. Please send a note and a photo for a reply. NYM H323.

Please Write, So We Can Meet—I'm tall, slender, pleasing to the eye, personable, passionate, caring, classy, an artist and sales rep, Ivy, 43 going on 23. If you're a good man with creative soul, I await - hoping our chemistry will be right for love and marriage. No smoking/phone/photo. NYM K766.

It's Not Easy Being Green—And a little crazy at times. But then it couldn't hurt either. This creative and sensitive man is looking for that special, slim woman to help color-coordinate his lily pond with lots of love, affection, brightness and a desire to "frog-leap" in life's big pond in a committed, caring and sharing relationship. I don't have webbed feet or the desire to be a prince. I am, however, artistic, nonsmoking, 44, 5'7" and 150 lbs, enjoy the outdoors, bike riding, tennis, x-country skiing, photography and all that Manhattan has to offer... And I'm one hell of a frog. Note/photo/phone. NYM K772.

Extremely Pretty, Petite—Jewish blond professional, 34, loves the country. Still looking for Prince Charming. NYM G455.

Golden Girl, Attractive—Personable, physician, widow, mid 50's. Seeks sincere gentleman. Note/phone. K768.

Lady Editor—Intelligent, verbal, perceptive, intuitive, kind-hearted and - when she takes off her glasses - sexy. Searching for a warm, responsible, successful NJ/NY man, 45 plus, with a nice smile. NYM P046

You: Black And Slender—Me: a successful male executive, 45, 6'1", trim, athletic, blond and blue-eyed, tired of dating. Looking for a serious relationship. Photo, please. NYM H291.

Handsome, Loving MD—44, with a lust for life and a lust for intimacy, seeks a lovely, loving woman. Photo a plus. NYM P088

Good-Looking Male—42, 5'10", solid 180 lbs, looking for attractive, fit female for serious relationship. Photo. NYM H327.

NY Lawyer, 62—Seeks established lady. Box 292, Midwood, Bklyn, NY 11230.

Warm And Caring—Pretty, professional Jewish woman seeks a non-smoking, 40ish male counterpart to share skiing weekends and/or anything else this city can offer. NYM E313.

Tom Hanks Looks—Handsome, vibrant, sensitive Jewish professional, 28, would like to meet beautiful, intelligent, slim, petite woman, 21-29. I hope to share laughter, witty conversation, novels and rock and roll. Photo/note. NYM H328.

Do You Like Horseback Riding?—Single, light black female, 22, 5'4", slim, attractive, adventurous, seeks single male riding companion, 24-30. Share fun times, romantic nights and a lasting relationship. Note/phone/photo helpful. NYM H325.

Anyone For Commitment?—Jewish male attorney, 35, 5'8", handsome, good sense of humor, seeks slim, down-to-earth Jewish gal, 28-35, who wants a long-lasting relationship with a real nice guy. Enjoy travel, sports, movies and, most important, quiet times together. Photo. NYM K769.

Bright, Vital, Attractive—Professional man, 34, insightful, caring, expressive. Seeks fair kindred spirit of beauty and depth for intimate, loving relationship. Letter/photo. NYM H329.

Very Handsome Attorney—Nice guy, 34, Jewish. Seeks beautiful, bright woman, 26-33, to share all the good things in life. Photo/phone/note. NYM A217.

Young Executive—6', 154 lbs, brown hair, blue eyes. President of five corporations. Looking for slim, 5'5" plus, with no problems or headaches, and financially independent. NYM A226.

Thinking Man's Woman—Of exceptional intellect, warmth, wit, quality. This pretty green-eyed blond - cultured, successful, spirited and useful 49, widow - will gladden and enhance a special Jewish man, 50's. NYM K778.

Perceptive, Intelligent, Adventuresome—Shy woman - tall, attractive - interested in theater, travel, art, music. Professional, independent and looking for a partner, age 45 plus. NYM G456.

Boca Raton Widow—50ish, very attractive, slim, 5'8", golfer, sophisticated, fun-loving, secure. Seeks gentleman, 50-60ish, for relationship. Would relocate. Bio and photo. NYM T276.

Let's Fall In Love—Pretty Jewish female, 30, seeks warm, affectionate, sincere Jewish male to share life's pleasures. Phone/photo. NYM K779.

Truly Very Special, Caring Man—I seek to shower you: sensual, beautiful, exceptional young woman under 32, with warmth, affection, shared laughter, an enriched life. I am tall, handsome, confident, extremely well-established, slim, very alive. I swim, ski, cook, am artistic, in 40's, have full mane of hair. Are you smiling?...Let's create a loving home and explore the world's beaches, mountains and capitals. If a warm glow is engulfing you now, please handwrite me a note with a photo. Thanks. NYM E280.

Dynamic Sense of Humor—Physically handicapped male, 50's, intelligent, college grad, eclectic interests. NYM K780.

Single Jewish Female—23, attractive and sensitive, seeks Jewish male counterpart, 24-30, to be best friend plus... NYM G458.

Terrific-Looking Blond—Seeks CT/Westchester/NYC man. I'm slim, sexy, young 42, no children, a smart, sophisticated author with fun, interesting life. Divide time between city/country. Seek successful, smart, solid, sophisticated man, kids okay. Bio/age/photo. NYM P024

I Live In North Miami—Beautiful, slim widow, not into singles scene, vivacious and a loving, one-man woman. Seeks Jewish, 50 plus, marriage-minded man of class and sophistication, who is financially secure and winters in south Florida - someone who has it all except that one special lady to make his life complete. POB 630382, North Miami, Florida 33163.

Gay Female—50, seeks same, 49-55, emotionally stable, sensitive. NYM E319.

Good-Looking MD—29, male, looking for marriage. NYM G460.

Sensuality, Sense Of Humor, Style—Is what this very attractive, Jewish, NYC woman, 30, has and seeks in a man. Profile: travel advertising director, witty, stunning aqua eyes. Enjoys theater, tennis, scuba. Note/photo/phone. NYM K786.

Feisty, Handsome, Athletic—Jewish man, real estate professional, 28, secure, charming, educated, sybarite at heart. Loves tennis, travel, photography, quick wit. Seeks sensitive, smart, 24-32, very attractive, athletic, down-to-earth woman to share a healthy, happy, adventurous life. Nonsmoker, please. Photo/phone. NYM G472.

European-Born—Successful male, mid 30's, searching for slender female counterpart, 25-32, warm, affectionate, sincere, honest. For friendship and possible marriage. Photo/note. NYM G454.

Shall We Dance?—Very pretty, vivacious, successful Jewish widow, happy disposition, mid 50's. Offers warmth, wit and much affection to an intelligent, self-assured, emotionally and financially secure man with a sense of humor and joie de vivre. Note/phone. NYM K787.

Warm, Pretty, Intelligent—Exciting, slim Jewish woman, 43, seeking a professional man of similar attributes. NYM T296.

Pretty, Lively, Slim, Petite Blond, 27—In music business. Seeks attractive, successful, outgoing guy, funny, sincere and just serious enough. Phone/photo. NYM T297.

Advertising Guy—Tall, dark and handsome, age 42, seeks that lovely, petite, feminine gal, 28-36, to make life complete. Photo, please. NYM G473.

Bright Fun-Lover—Seeks cute Jewish female, 22-36, under 5'3", less than 110 lbs. Blond, LI resident preferred. NYM E320.

Sharp, Striking, Savvy Jewish Female—29, witty and romantic. This travel marketing exec enjoys skiing, the arts and more! Seeks tall Jewish professional counterpart, 28-35. Photo/phone/note. NYM T305.

Scandinavian, Sincere Male—Seeks relationship with 25-30-year-old, preferably black, slender, pretty, bright woman. Note/photo/phone. NYM G474.

Striking, Bright, Dynamic—Jewish lady JD, 24, 5'8", seeks sincere professional Jewish man. Photo/note. NYM T298.

Beautiful, 40, Divorced Professional—Enjoys her Jewish heritage. Warm, vivacious, real. Seeks man for close relationship. NYM T300.

Loving, Imperfect Woman—With lots of class. Looking for a man (40-55) with similar qualities to share a loving relationship. Note/photo appreciated. NYM K782.

Looking For Romance—Good-looking, 29, 6', male teacher. Looking for an attractive, athletic and health-conscious female, 22-30. Photo/bio. NYM K761.

A Mensch For All Seasons—Very good-looking, trim, stylish, late 40's (look 35 - no kidding), successful, creative, artistic, nurturing, caring, great sense of humor. Looking for a very pretty best friend and life partner. A tennis partner would be a plus. Note and photo a must. NYM T299.

French Woman—20's, professional, seeks nice, tall guy, 6' plus sense of humor, for friendship and maybe more. NYM G462.

Handsome, Athletic—White male, 6', 185 lbs, 36. Seeks fun-loving, mature lady who looks good in jeans and heels. NYM G452.

Are You Ready—For a long-term, honest and sincere relationship? NYC businessman, 40, wishes to share and expand his life and interests, which include travel, sports, theater, culture, interesting conversations and candlelight dinners. If you are a professional woman who remembers how to laugh, values sensitivity and emotional support coupled with friendship, intimacy and commitment, tell me all about the real you. Recent photo and phone. Maybe we're ready! NYM T295.

Almost Perfect—NJ-based, single physician in early 40's with active life style, wishes to meet attractive, slender, spontaneous NJ-based woman for romance leading to permanent relationship. Send note/photo. NYM G453.

Radiant, Pretty Woman—34, of heart and soul. Seeks dynamic, witty, tender man to share life's laughter, tears, ideas, the outdoors, movies and jazz. Let's play soon. Photo helpful. NYM G463.

Successful Corporate Executive—37, Jewish male, ready to settle down. Marriage and family-oriented. Seeks Jewish woman, 28-37, with good balance between career and personal life, nonsmoker. Note/phone/photo. NYM K762.

Lovely, Appealing Woman—Very attractive, vibrant, caring, slender, shapely Jewish Manhattanite, English teacher and nature photographer. Wants to share joys - love of nature, the arts, music. Seeks love and friendship with sensitive, educated, successful professional man, 50's-65, nonsmoker. Note/phone. NYM E314.

Class Act—French, debonair Jewish man, 39 years old, classy, fun, extremely attractive, 6' tall, multimillionaire. Keep me company in my new Rolls Royce, help me decorate my new Fifth Avenue condo. Manhattan resident - I love sports, traveling and exciting times. Seeking beautiful Jewish female, 18-26, marriage-minded. Please include phone/photo. NYM P107.

It's No Trick, I'm A Treat—Upscale NYC blond seeks caring, warm, trim professional man, 47-58, for romance/laughter. Phone/prefer photo. NYM K774.

Don Johnson Look-Alike—Imprisoned in body of cute Mediterranean-looking, single white Jewish male, 30, 5'11", 155 lbs. Seeks Dr. Ruth look-alike imprisoned in the body of an attractive female, 24-33, for music, movies, hikes, virtue and vice. Note/phone please. NYM E315.

Warm And Down-To-Earth—Attractive Jewish female with traditional values seeks Jewish male, mid 30's to mid 40's, to share love, laughter and friendship, for lasting relationship. Sense of humor important. NYM G467.

Handsome Westchester Exec—40, seeks classy, slim, daring gal, for fun and good times, etc. NYM K775.

egade Lady VP—37, Jewish, '80s
d, '60s heart. Seeks smart, warm, estab-
ed man to share the beach, people,
ies, maybe matrimony. Pretty, petite,
getic, intelligent, affectionate. NYM
).

gle White Female, 35—In love with
v York City (except Mondays AM),
enjoys moderate levels of the great
loors, theater, films and general wan-
ngs, calls to a caring, single/divorced
te male, 30-45, who thinks life is worth
's best shot. NYM P027.

inessman—36, avid reader, just get-
into classical music. Seeks Jewishly-
ntified woman, late 20's to 31. Photo
reciated. NYM P034.

ry Attractive Single Woman—
chologist/writer, seeks leftist man who
t, funny and fortyish. NYM P036

opean Gentleman—40's, seeking a
lady (30's), for friendship and lots of
. "Status" irrelevant. Photo will be ap-
ciated. NYM P042

naissance Woman—Vibrant redhead
ks Renaissance man - communicative,
ing professional, 50 plus, to share and
or life's pleasures. Bio. NYM P048

mantic Male, Eclectic—37, seeks ur-
ne, feminine lady. NYM P050

Part-Time Lawyer/Full-Time Father—42, 6'3", 210 lbs. CT/NY commuter with 2 small children, enjoys church, home, travel, politics. NYM P055

Let's Ski—Successful Irishman, 40, seeks a nice, trim, Christian female to enjoy skiing, tennis, dining and country/city outings. NYM P056

Handsome Jewish Professional—42, seeks female counterpart. Commitment-minded. Photo/bio/phone. NYM P057

Lovely-Legged Lady—Trim, very attractive, 5'7", 39, erudite with foreign flair. Seeks cuddly, cultured, witty Jewish man, 39-49. Photo!!! NYM P069.

You Are A Rare Find—A man, 45-55, with similar qualities, excited by a woman with beauty, brains, success-sensitive, playful, loves life. NYM P077

Not A Mean Bone—In this nice body. Very bright, warm, wholesome, pretty, professional Jewish woman who truly embodies loving, kindness - seeks a caring, solid man (34-44) who is ready for the warmth of a first-time marriage and believes the best is yet to be. Please send photo with your reply. NYM P076.

Career Man—38, cute, lively, romantic, seeks career woman, 28-35, who has time for 2nd date! NYM P083

Charming, Handsome, Funny—Caring, non-yuppie white professional, 24, seeks a sassy, smart, sexy single female. Looking to share NYC, comedy, dancing, dining and romance. NYM P079.

Bright, Vibrant—Physically and emotionally attractive black lady in 50's, in search of special friendship with positive, aware, engaging single male, 48 plus. NYM P078

Gerswhin, Porter And Arlen—If you are a woman, 26-36, who enjoys a good song, this sincere, fun-loving man, 30, 5'6", is looking for you to share autumn in New York. Photo optional.NYM P080

French Man, 50—Lawyer in Paris, handsome, successful, tall, would love to meet a very beautiful woman, 25-35, bright, sensuous, upper class, for romance and marriage. Recent photo and note gets reply. NYM P081.

6'3", Handsome, Intelligent—Blue-eyed, 40, city male. Enjoys dancing, mysteries. Seeks health-conscious, petite female. Photo nice. POB 1541, Madison NY 10159.

Handsome, Elegant Lawyer—Early 40's, 5'11", 165 lbs, athletic, considerate. Seeks tall, classy, curvy lady. Photo/bio please. NYM P082

ANNOUNCEMENT

Bennington Ann—You forgot your phone number on 9/19. Write POB 255, Short Hills, NJ 07078.

Female, 24 (Straight)—Seeks female friendship to bop around NYC, etc...and meet the real thing. NYM P035

RP—you're my knight in shining armor and I love you. **Bean.**

Seeking New Friends—Successful 43, single woman. To share concerts, arts, sports. Discuss current issues, etc. NYM G485.

Valya Woodstock

Everybody should have a daughter like you. Thank you for your help. Love, Mom.

10/15 At 4:45 PM:—You were the Corniche, I was the gray Honda driving north on York and FDR. At the fork you went right, I went wrong. NYM G490.

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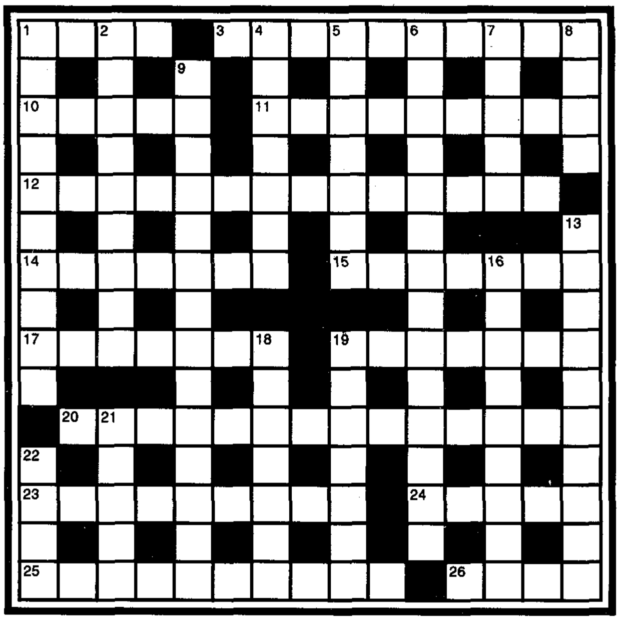
'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 The heights of experimental psychology. (4)
3 Refreshments after a very quiet finale shown in the supplements. (10)
10 Single-hearted artist. (5)
11 Do parliament's job when member is not on time. (9)
12 Caught supporting oneself after a jump when doing the housework. (6-8)
14 A hot youth, one is in the fruit of health. (7)
15 Falsely adorned as Daniel. (7)
17 Renounces since wise man holds information back. (7)
19 Husband about to catch a French doctor. (7)
20 Evergreen and fit to grow outside, but they were funny to watch. (6, 3, 5)
23 Having children is both note and symbol of marriage. (9)
24 Tablet used in the last election. (5)
25 Member of an older generation puts emphasis on use of cane. (10)
26 Island which returns to you. (4)



DOWN

1 Feeling which makes broken hearts mope. (10)
2 Ancient Briton who appears in a writer on a mythical creature (9)
4 Bird roughly put in place. (7)
5 Encourage teacher to be an intellectual. (7)
6 To remove a right wrongly I send money by which he is corrupted. (14)
7 Measure range. (5)
8 Washes up a dish. (4)
9 Permanent rules which place one rank above others. (8, 6)
13 Protective device but it may give Betty fleas. (6-4)
16 Ill repute that is the start of trouble in a negative politician. (9)
18 Military man who has to join up if one is missing. (7)
19 Copes when a mortal shows signs of mortality. (7)
21 Such hay is novel. (5)
22 Ruler who sees that waste is reduced. (4)

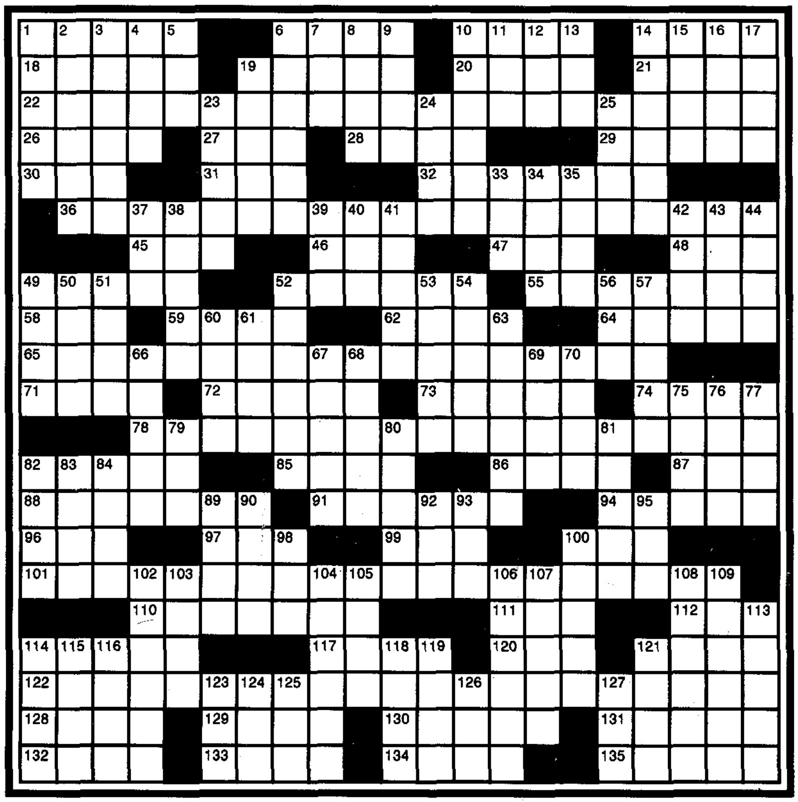
'EVERY WITCH WAY': 'CUE' CROSSWORD • BY MAURA B. JACOBSON

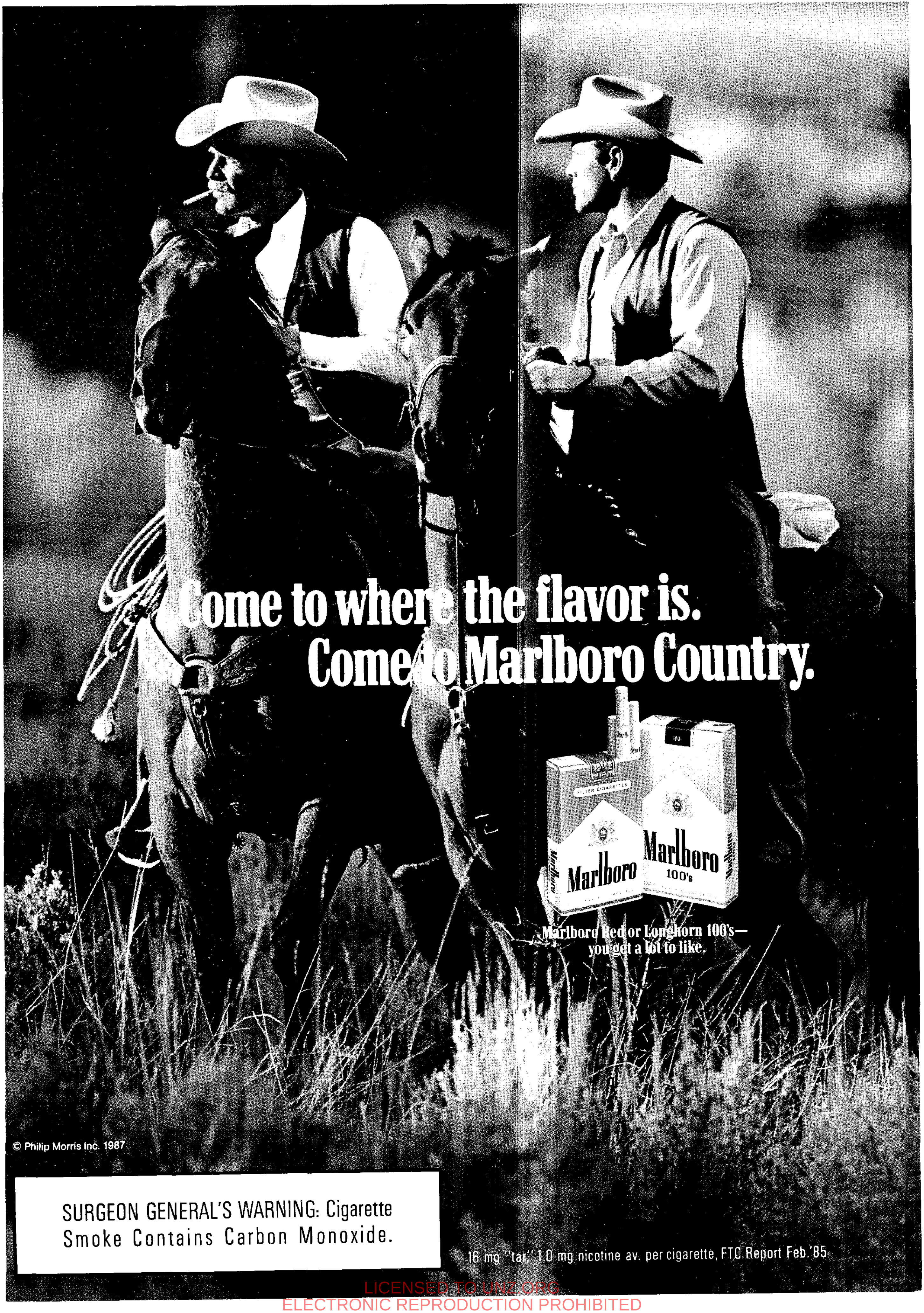
ACROSS

1 Feline conversation
6 Nanny's push
10 Wahine's dance
14 Gas receptacle
18 "Dallas" matriarch
19 Fix a typo
20 Inoffensive oath
21 East of the Urals
22 Rosemary's lament?
26 Etcher's need
27 Footsoldiers' abbr.
28 Middle of QED
29 Outlander
30 Fleur-de- ——
31 Lyon affirmative
32 "Guernica" artist
36 The hag named for a flower?
45 New state of India
46 Tic-tac-toe winner
47 Confucian ethic
48 Wire measure
49 Student's specialty
52 Excalibur, et al.
55 Sells to the consumer
58 Pay dirt
59 —— Nostra
62 Ormandy's successor
64 Cordage fiber
65 Why she's a jolly good fellow?
71 Astronauts' agcy.
72 Cotton twill
73 Thespian
74 Mary's tagalong
78 Exorcist's only failure?
82 Modern frontier
85 Rubik of cube fame
86 "What —— rare . . ."
87 "To Duty," e.g.
88 Nieces' siblings
91 Church councils
94 Canterbury yarns
96 Mother in "The Yearling"
97 Bronze, to Brutus
99 Daughter of Cadmus
100 Wolf down
101 After a tide in the affairs of men?
110 Exterior
111 H.S. math
112 Michael Jackson album, 1987
114 Bakery fixtures
117 One of the Chases
120 Chu ——, Chinese leader
121 Air, for short
122 F.D.R.'s forecast?
128 Light tan
129 —— fixe
130 Singer Summer
131 "The Tempest" sprite
132 Antelope's playmate
133 Animal enclaves
134 Drapery feature
135 World: Fr.

DOWN

1 Olympics reward
2 Evoke
3 Rather timeworn
4 Sailboat power
5 Clique
6 Opposite of loss
7 Rarer than rare
8 "God have mercy on such ——"
9 Bergman role
10 Feverishly busy
11 Cry of disgust
12 End of Chou's name
13 Classifieds
14 Savile Row worker
15 Spumante city
16 Not nasty
17 Madeline or Gus
19 Boredom
23 Plains Indian
24 Type of recording
25 "It —— Very Good Year"
33 Witch's pet
34 Winglike
35 Kind of gin fizz
37 Back in time
38 Miss Liberty's holding
39 Heifer
40 After boo or yoo
41 Containing larvae
42 Fail to mention
43 Threshold
44 Ultimatum word
49 Like a neat lawn
50 Diva's big momen
51 New York gridder
52 Italian tribesman o yore
53 Kin of a doubloon
54 Short-toned: abbr.
56 Bolivian export
57 Certain hospices
60 Thrice minus twice
61 Section of London
63 "—— House of Brede": Godden
66 Receive the pitch
67 Singletons
68 Soft as feathers
69 Kennel residents
70 Love deity
75 Over the hill
76 Fabricated
77 Passed rounds
79 Half a bray
80 Ancient Greek region
81 Wreck completely
82 TV-reception woe
83 Prefix for wig or winkle
84 Pit- ——
89 Bulb unit
90 Proverbial seven
92 West of Que.
93 Dash's partner
95 From —— Z
98 Go schussing
100 Alphabet sequence
102 Agree
103 Quiet, please!
104 Old Roman official
105 Memorable Gwyn
106 Abhorring
107 Actress Verdugo
108 Get
109 Kept back the current
113 Holmes's creator
114 Outstanding, as a debt
115 TV squad
116 Ecole verb
118 The Katzenjammer
119 Profess
121 Bouffant hairdo
123 "The ——" (updated "Oz")
124 Altar statement
125 Name of 13 popes
126 Former reina
127 Saigon's land, familiarly





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DEWAR'S PROFILE:

ALESSANDRA FERRI

HOME: New York, N.Y.

AGE: 23.

OCCUPATION: Principal dancer, American Ballet Theatre.

HOBBY: "Trying to find the time to have one."

LAST BOOK READ: *Hopscotch*, Julio Cortazar.

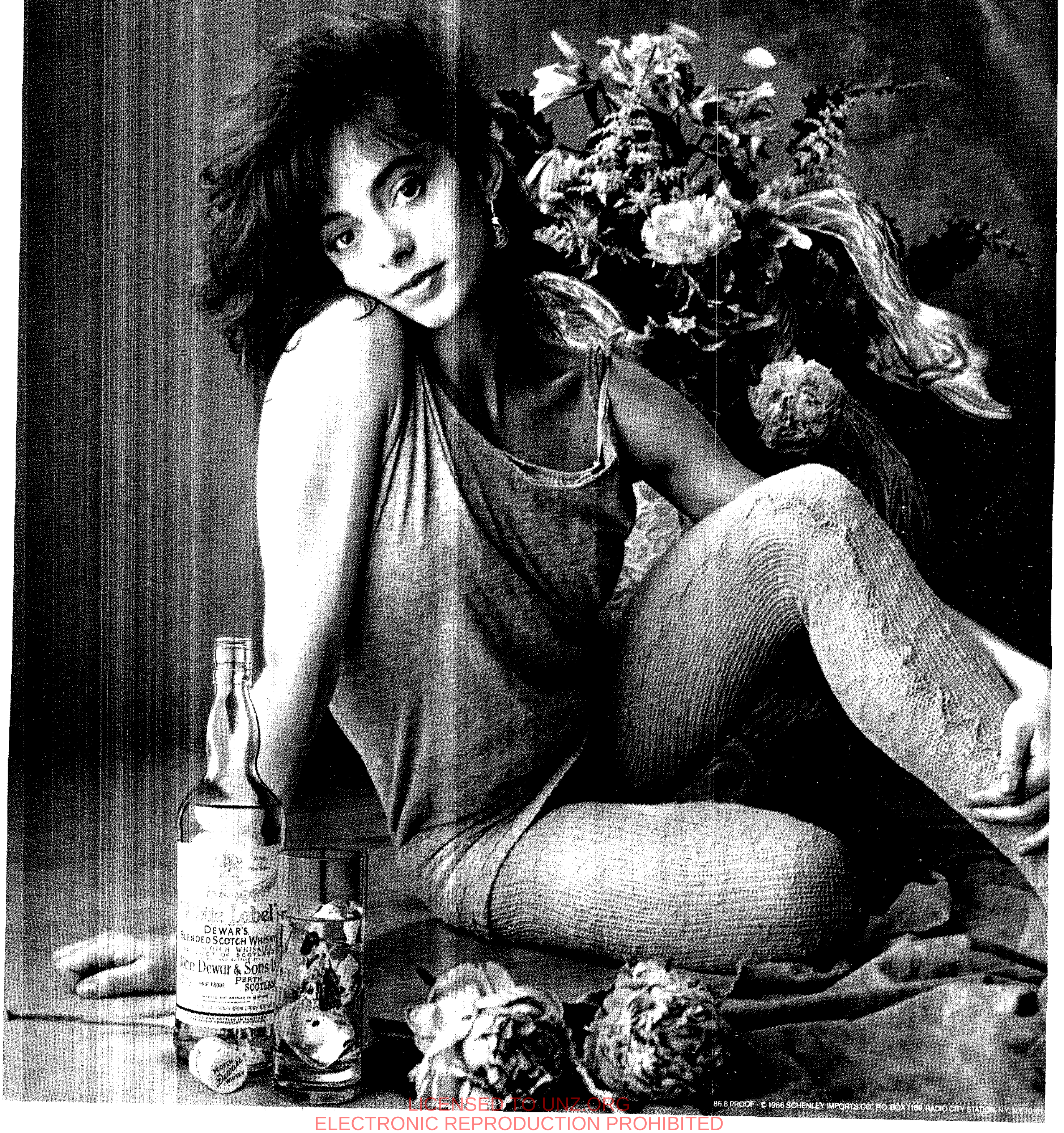
LATEST ACCOMPLISHMENT: Dancing the lead in *Romeo and Juliet* and *Giselle* during the ABT's latest season. No mean feat.

WHY I DO WHAT I DO: "All little girls want to be ballerinas; I just never changed my idea."

QUOTE: "I'm Italian, and we're never neutral. About anything."

PROFILE: Focused, passionate and strong-minded. At ninety-seven pounds, she's nobody's weakling.

HER SCOTCH: Dewar's® "White Label®" and Perrier.® "After the barre, the bar. Where would you go to stretch out?"



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